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ABSTRACT

This report baseline study information about the state of arts education in Los Angeles County, California, the most populous county in the United States. Students in the districts covered in this survey represent 27% of all students enrolled in California public schools (K-12) and 3.4% of all students enrolled in U.S. public schools. The survey's goal was to obtain a panoramic view of arts education. Data were obtained through in-depth interviewing at the district level. Although respondents universally believe in the value of arts education to classroom learning, public schools do not provide sequential arts education to all children consistently throughout the county. The report is divided into seven sections: (1)"Foreword"; (2) "Background" (Timeline of Arts Education Events in California); (3) "Methodology" (Map of Los Angeles County School Districts); (4) "Executive Summary"; (5) "Findings of the Survey" (Value of Arts Education; Arts Education Policy; Arts Education Curriculum and Activities; Resources for Arts Education; Partnerships with Outside Organizations; Parental Support; Future of Arts Education); and (6) "Case Studies" (Claremont Unified School District and The Claremont Colleges; Lawndale School District and the Galef Institute; Long Beach Unified School District, Long Beach Symphony Orchestra and Long Beach Museum of Art; Monrovia Unified School District and Citrus College; Pasadena Unified School District, Armory Center for the Arts, Californi State University, Dominguez Hills and California State University, Los Angeles); and (7) "Appendices" (Glossary; Districts and Interviewees; Districts by Composition of District; Districts by Percent of Free or Discounted Lunch Program Eligible Students; Districts by Student Population; Questionnaire; Bibliography). (BT)

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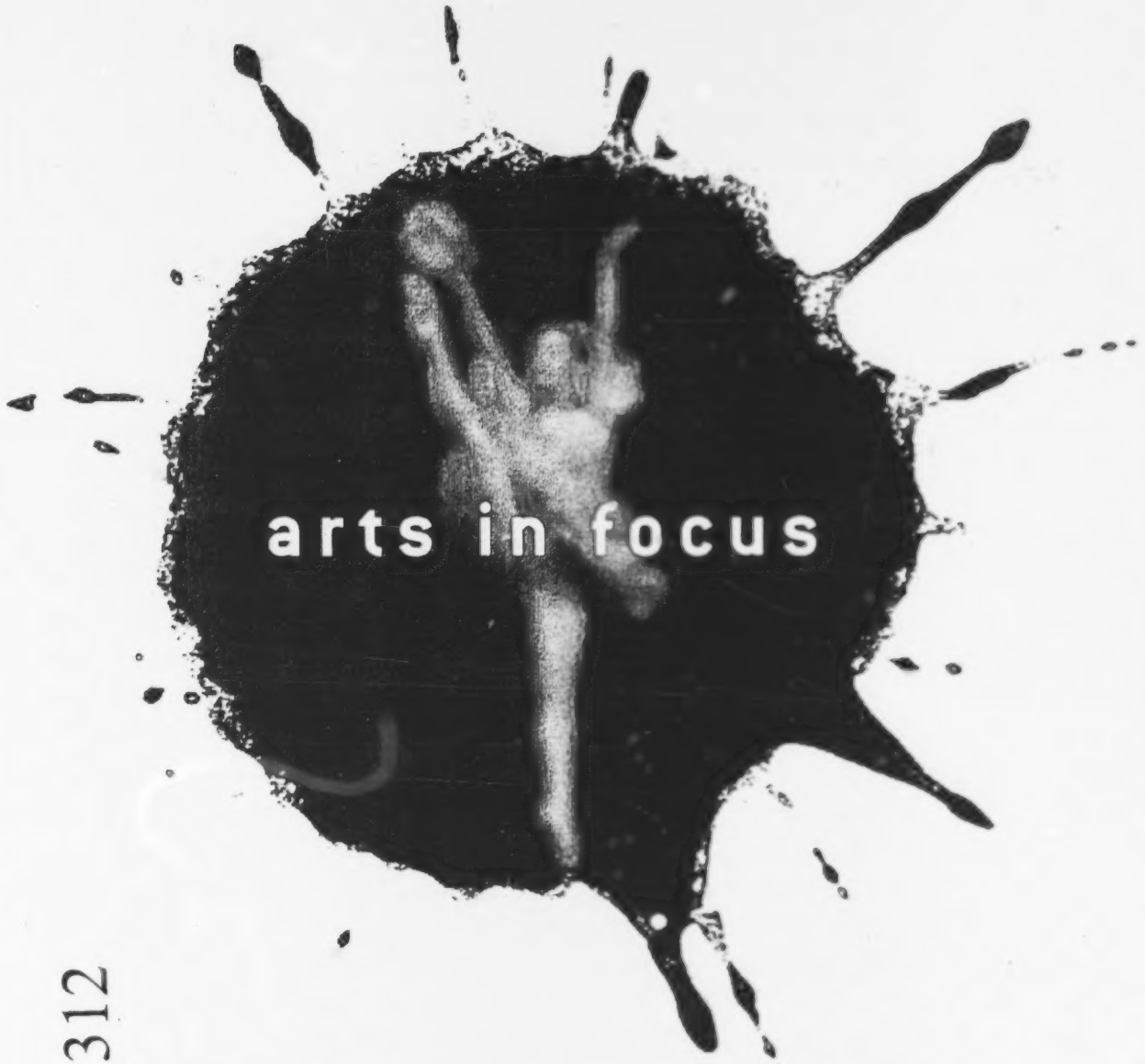

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LOS ANGELES COUNTYWIDE ARTS EDUCATION SURVEY

Commissioned by the ARTS EDUCATION TASK FORCE OF ARTS FOR LA
Prepared by MUSEUMS WITHOUT WALLS, LOS ANGELES
Edited by UNITED ARTS

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The Arts Education Task Force of Arts for LA is composed of leaders in the arts and public education communities. Its focus is the advancement of quality arts education curriculum and programming in K-12 public schools throughout Los Angeles.

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"This is a district that knows what the arts can do. Years ago we had wonderful award-winning arts programs and gifted teachers. Children did better academically. Now the focus has shifted to 3R's and meeting standards. Art has fallen by the wayside."

—School District Superintendent, Fall 2000

FOREWORD

The findings of this study on arts education in the public schools of Los Angeles County are sobering. As with any objective research, this report is not meant to provide either good news or bad news, per se. Its purpose is to provide data, useful data. Many of the findings validate what we expected; some findings are far better and some far worse. But research always contains seeds of optimism.

When the Los Angeles Arts Education Task Force of Arts for LA, an all-volunteer group of arts and arts education leaders in Los Angeles County, convened for the first time in 1999 we had a sense that the prospect for arts education in the public schools was changing, but we were not sure in which direction. We wanted to determine if there was a helpful role for the task force to play, but we lacked a fundamental understanding of the current reality of arts education in our public schools. The commissioning of this research was a result of these deliberations.

There was much in the way of contradictory and anecdotal information. There was good news: the establishment of Framework and Standards for arts education by the state of California, an arts requirement for entrance to schools in the University of California and California State University systems, the state Parent Teacher Association focus on arts education and increased funding for arts education through the California Arts Council and the California Department of Education.

Nevertheless, there was abundant evidence that the schools were struggling and that it was difficult for them to incorporate arts education in their curriculum. Over the last three decades, the arts community has been developing partnerships with the public school districts in Los Angeles County. As times have changed, policies have changed, priorities have changed. While we have been able to understand the effects of these changes on our program or our school, it has been difficult to perceive these changes as part of a greater whole.

This research provides both the Los Angeles County Office of Education and the Los Angeles County Arts Commission with baseline data on districts in the county. Goals can now be articulated and progress bench-marked. Further, this report forces us to recognize that arts education is not the focal priority of the educational system. Therefore, there is a lack of centralized information or coordinated activity. This can and is already being addressed by establishing an Arts Education Hub for Los Angeles County, a joint administrative effort staffed by both the Los Angeles County Office of Education and the Los Angeles County Arts Commission.

This report is a beginning, a point of departure. It is a snapshot of reality as it exists today. It provides information for all who are concerned about arts education: policy makers, school administrators, teachers, parents, students, business leaders and the community at large. It is information that can be used to improve what is undesirable, support what is working, and sustain a forward momentum toward continued positive change.

Donald W. Ingwerson
Superintendent, Los Angeles County Office of Education

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BACKGROUND

Arts in Focus: Los Angeles Countywide Arts Education Survey is the baseline study of the state of arts education in the most populous county in the nation. The students in the districts covered in this survey represent 27% of all students enrolled in public schools K-12 in the state of California and 3.4% of all students enrolled in public schools K-12 in the nation. Clearly **this report has significance beyond the borders of the County** and is an important contribution to the growing body of arts education research.

There is a growing consensus that arts education does make an important contribution towards the whole learning process.

Until the 1990's few research projects looked at arts education. Project Zero at Harvard Graduate School started to publish books and papers that focussed specifically on this area. Books such as *Smart Schools* and *The Intelligent Eye: Learning to Think by Looking at Art* by Dr. David Perkins made educators curious about the role of arts education in developing wider learning skills. The College Entrance Examination Board started to analyze past profiles of SAT and Achievement Test Takers and publish the results. There was now **an emerging body of evidence that students who study the arts score significantly higher than those who do not.**

Several more studies were done in the mid-1990's, including a paper, "The Arts And School Achievement" by Dr. James Catterall at UCLA, which **documented the strongest ties yet between involvement in the arts and academic achievement for middle and high school students.** It was the first research of its kind to provide high-quality, nationally based numbers showing that the arts matter. In 1999 came the publication of *Champions of Change: The Impact of Arts on Learning* by Edward B. Fiske, which has become a handbook for arts educators.

The State of California's Visual and Performing Arts Framework provides a cogent summary of the impact of arts education—

"The most important contribution of the arts to education is their ability to improve the way we teach and learn... Here's why:

- The arts inspire self-confidence and help keep kids interested in school.
- The arts help energize the school environment.
- The arts help kids develop critical skills for life and work.
- The arts improve student performance in other areas.
- The arts expose kids to a range of cultures and points of view.
- The arts can reach hard to reach students.

And let's not forget that the arts are something a child should learn to understand and appreciate in and of themselves—not necessarily as a means to an end but for the sheer enjoyment of a great play, a dance, a painting, or a song."

(Adapted from *Performing Wonders, Kids and the Arts: A Broadcaster Guide to Teaching Children About the Arts.* Washington, DC: The Kennedy Center and National Association of Broadcasters.)

While the idea that arts education is of value to the entire educational process has gained wide acceptance, the likelihood of the concept being put into practice in schools is influenced by many other factors. The following timeline is a precis of events that affect the environment in which California's school administrators and teachers operate and lends perspective to the report's findings.

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TIMELINE OF ARTS EDUCATION EVENTS IN CALIFORNIA

1969 Miller-Unruh bill limiting classroom size passed by the California Legislature, reducing the number of district arts coordinators

1973 California Alliance for Arts Education founded to promote, support and advocate quality arts education for all California students, pre-K through post-secondary

1978 Proposition 13 passed, destabilizing school funding and eliminating many electives including music and visual art classes

1982 First California Visual and Performing Arts Framework published

1984 Fine Arts Curriculum Implementation Center established. This would later evolve into The California Arts Project, California's subject matter project for arts education.

1989 California's Visual and Performing Arts Framework updated

1993 California Legislature passed the California Arts License Plate bill. Proceeds from the sale of the plates fund the California Arts Council's Local Arts Education Partnership grant program.

1994 Goals 2000: Educate America Act signed into law, establishing the National Standards for Arts Education

1995 California Senate Bill 265 created the Standardized Testing and Reporting (STAR) Program. Subjects listed to be assessed are English language arts, mathematics, history and science. The arts are not included.

1996 California's revised Visual and Performing Arts Framework published

1997 ARTSWORK Task Force started by State Superintendent of Public Instruction

1998 California's Challenge Standards for Arts Education published

1998 California Department of Education ARTSWORK Grant Program (funded through proposition 98) established, providing seed money to school districts and county offices of education to begin implementing or improving comprehensive visual and performing arts programs for all students.

1999 Los Angeles Unified School District established ten-year plan for development of arts education programs in which the arts are part of the core curriculum, K–12.

1999 CDE (California Department. of Education) / CAC (California Arts Council) /CAAE (California Alliance for Arts Education)/ TCAP (The California Arts Project) Model Arts Program Project established, providing a statewide network for supporting districts as they implement standards-based arts education programs, begins.

1999 California Arts Assessment Network established by CDE to develop and pilot district level arts assessment.

1999 One, one-year course in the visual or performing arts required for entrance to University of California and California State University schools beginning in 2003. Courses must provide an experience in the arts that implements the intent of the State Visual and Performing Arts Standards.

2000 Governor Gray Davis allocates an additional $10 million to the California Arts Council for arts education.

2001 State Academic Content Standards for the Visual and Performing Arts adopted

METHODOLOGY

Los Angeles County is the most populous county in the United States. It has 1,745 schools with 1.7 million students in 82* school districts (including the Los Angeles County Office of Education Educational Programs** as a separate district). The goal of the survey was to establish current information about arts education across the districts and obtain a panoramic view of this diverse landscape.

Collecting Information at the District Level
In-depth interviewing at the district level was identified as the most practical option. Directors of curriculum are the fastest route to a broad view of the arts education within a district. While one or two people cannot have a detailed knowledge of individual school policy and what is being taught in classrooms, especially in very large districts, this approach was the most effective for obtaining information within the time-money parameters.

It would have been useful to discover the numbers of students who have access to the arts and report percentages of students rather than percentages of districts, but this information is difficult to obtain. More than a thousand principals would have to conduct original research in their schools.

Oral Questionnaire Administered in Personal Interviews
Questionnaires were administered orally in personal interviews lasting 1 to 3 hours. In-person interviews were conducted because self-completion questionnaires are likely to produce insufficient returns and might render biased results because only those committed to the arts would respond.

In creating the questionnaire it was necessary to define arts education. Two singularly important documents in use by schools in the state of California - the Visual and Performing Arts Framework and Standards for arts education established by the California Department of Education - were used as a guide. A review group comprised of the Arts Education Task Force Steering Committee and others experienced in many different aspects of arts education were consulted as well. (A copy of the questionnaire can be found in the appendices to this report.)

Interviews were conducted October-December 2000 by the three principals of Museums Without Walls: Sue Ruttyard, Virginia Gembica and Barbara Pflaumer. Interviewees were told that their opinions would remain confidential. Therefore, quotes from respondents have not been attributed by name.

Qualitative as well as Quantitative Data
Personal interviews allowed for discussion and amplification of interesting points. The subject matter is complex and the districts vary widely. Answers had to be placed in context. The questionnaire combined a sequence of 31 closed response and 8 open-response questions.

Analysis
The purpose of the survey is to capture the big picture, not compare one district with another.

Once gathered, the information was analyzed in several different ways: in total and by district types
- nature (Some districts were elementary schools only; some were high schools only; etc.)
- size (Districts varied in size between those serving about 1,000 students and those serving more than 700,000.)
- locale (urban or remote rural)
- income levels (high and low***)

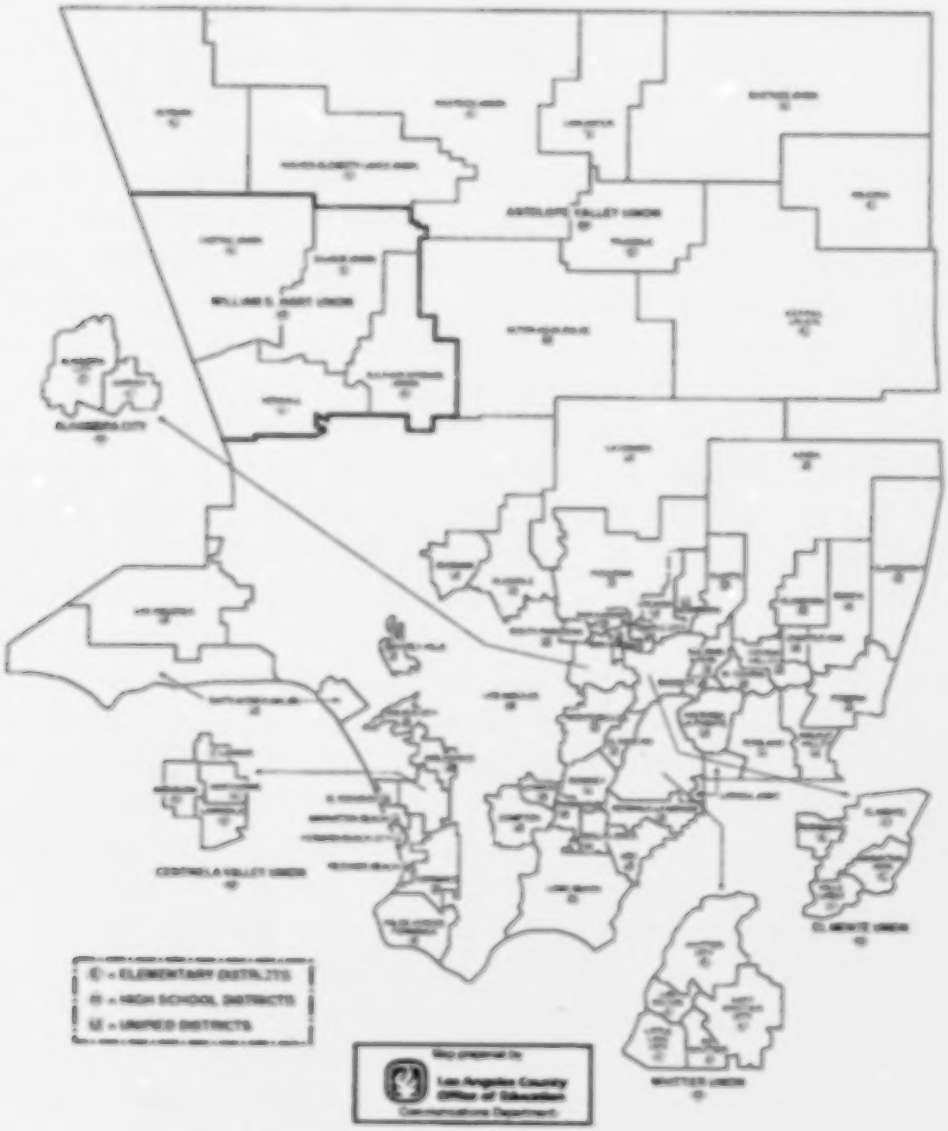
Information on the make-up, student populations and parental income levels of districts can be found in the appendices to this report.

*Two school districts, Palmdale and East Whittier declined to participate, leaving 80 districts to be surveyed. In the case of Alhambra, two school districts—the elementary and middle district and the high school district—provided one interviewee who knew the curriculum for both, so throughout this report the number of interviews appears as 79, representing 80 school districts.

**The Los Angeles County Office of Education Educational Programs include the Division of Special Education, the Division of Alternative Education and the Juvenile Court and Community Schools. In this survey, these programs are represented solely by the Los Angeles County High School for the Arts, part of the Division of Alternative Education.

***Whenever low parental income is referred to, the survey uses the indicator of eligibility for free or discounted school lunches. A district having eligibles of 60% or above was classified as having low parental income. Some districts had 95% or higher, and some had below 1%.

ELEMENTARY, HIGH SCHOOL AND UNIFIED DISTRICTS— LOS ANGELES COUNTY



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EXECUTIVE SUMMARY

Arts in Focus: Los Angeles Countywide Arts Education Survey is the largest, most detailed survey on arts education in Los Angeles County, the most populous county in the United States. The county has 1,745 schools with 1.7 million students in 82 school districts.

The goal of the survey was to obtain a panoramic view of arts education across this diverse landscape. Data was obtained through in-depth interviewing at the district level, just one part of the chain of educational provision. **The students in the districts covered in this survey represent 27% of all students enrolled in public schools K-12 in the state of California and 3.4% of all students enrolled in public schools K-12 in the nation.** The survey reveals several fundamental contradictions.

CONTRADICTION #1

There is a universal belief among respondents in the value of arts education to classroom learning, yet public schools do not provide sequential arts education to all children consistently throughout the county.

Every respondent answered yes to the question, *"Do you think that arts education is of value to all students?"* This was the only unanimous response in the survey and reflects the growing national consensus that arts education does make an important contribution towards the whole learning process.

"Arts education is of value to all students. It's not open for debate. It allows some students to be successful in an otherwise unsuccessful academic school career. It builds self-esteem."
—Head of Visual & Performing Arts Department

Most of the children in the county's educational system experience arts education in an ad-hoc fashion rather than sequentially, that is, as a progression from one level to the next, building towards identified educational goals. The arts in Los Angeles County schools are not an integrated part of the learning process.

In answer to the question *"Does a sequential curriculum of arts education take place in your district?"* **37% of districts report NO defined sequential curriculum of arts education in any discipline, at any level, in any of their schools.**

The Visual and Performing Arts Framework and Standards for arts education established by the California Department of Education is implemented fully or partially in less than one-third of the districts.

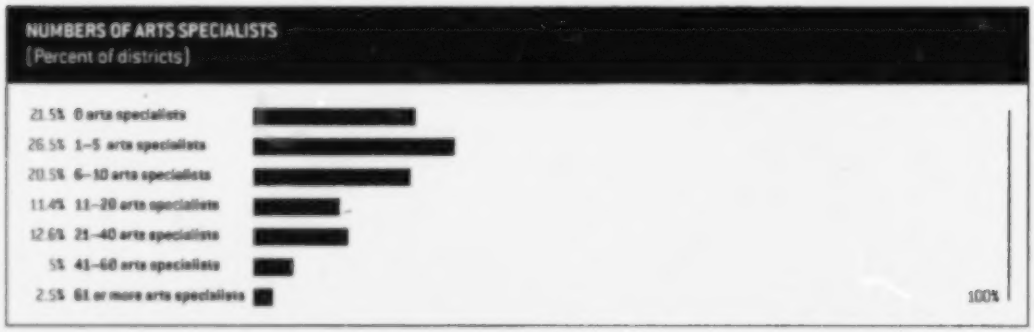
31.7% report that the Framework is implemented either fully or to a large extent within their current policies.

17.7% report that the Standards are implemented either fully or to a large extent within their current policies. (The lower percentage for implementation of the Standards is understandable. The Standards were not adopted until January 2001, after this survey was completed, although they were available in draft form prior to that date.)

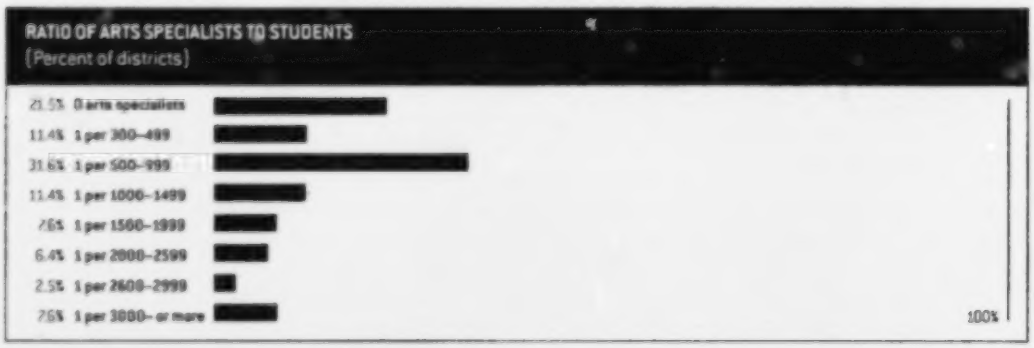
An examination of resources for teaching arts education shows a shortage of personnel.

Only 32.9% of districts have an arts education supervisor or coordinator.

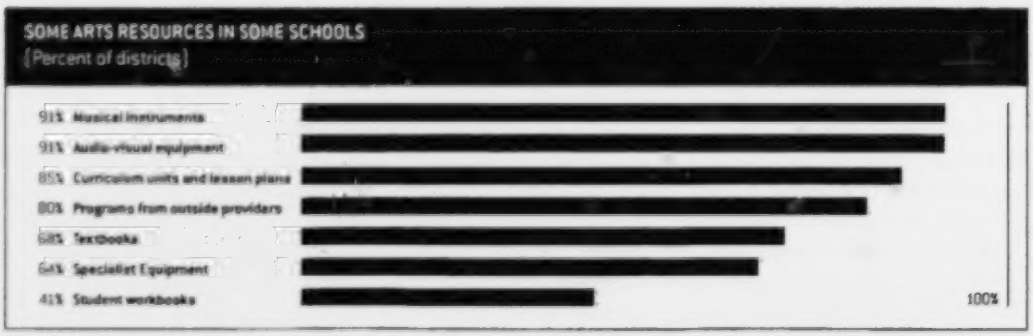
The following data is based on the total number of arts specialists in each of the 80 districts covered in this survey. Data includes both arts specialists, who are fully qualified teachers of the arts possessing arts credentials, and general education teachers with an interest in art, assigned to teach it full-time.



The following data examines the number of arts specialists in relation to the number of students in each of the 80 districts covered in this survey. Ratios range from 1 arts specialist per 300.5 students to 1 arts specialist per 7086 students. The countywide ratio is 1 arts specialist per 1221 students.


RATIO OF ARTS SPECIALISTS TO STUDENTS
(Percent of districts)
21.5% 0 arts specialists
11.4% 1 per 300–499
31.6% 1 per 500–999
11.4% 1 per 1000–1499
7.6% 1 per 1500–1999
6.4% 1 per 2000–2599
2.5% 1 per 2600–2999
7.6% 1 per 3000– or more
100%

The supply of tools for teaching arts education is not uniform throughout the County.



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CONTRADICTION #2

There is a strong desire among district leaders to improve arts education in the county, however there are no real incentives in place to drive their desire toward action.

A gauge of the willingness of districts to improve the delivery of arts education is the desire to partner with non-profit organizations to provide services. **An overwhelming majority showed interest in pursuing partnerships.**

There is no mandatory testing for arts. Basic skills (English language arts, mathematics, history, science) are measured by state standardized tests mandated in 1995. Schools receive bonuses for high test scores. Arts are not included on the tests.

When asked *"What are the main challenges facing your district in increasing arts education for all students at some time in their school career?"* **46.8% placed "lack of instructional time in students' schedules" as the most significant challenge.** No other factor approaches it in importance.

Through discussion of funding sources for arts education, interviewees became aware that **districts/schools eligible for various state and federal funds are not taking advantage of them to the degree they might.** Shortage of time and lack of dedicated staff to research and apply are cited as reasons.

There is now one state requirement regarding arts education. Starting in 2003 one, one-year course in visual or performing arts will be required for entrance to schools in the University of California and Cal State University systems. All but two of the districts with high schools report that at least some of the high schools in their districts offer arts courses recognized by UC or CSU as entrance requirements.

"If we had to increase arts education we'd need more time, money and training—but you can always find the resources for what you are required to do."
—Asst. Superintendent, Instructional Services

"At the moment, securing the core areas of math and reading is the priority. Even with the evidence that arts education has been shown to have a positive effect on overall learning, it is secondary in importance. Once the core curriculum has been secured, the state will have to make arts education a goal."
—Director of Curriculum

"This report confirms that what gets tested gets taught, and that the fabric of arts education—and other subjects—continues to weaken. The message is clear to everyone: if API scores go up then so does money to the school. The only way for arts education to win back a place on the curriculum is for it to be tested."
—Paul Minicucci, Deputy Director, California Arts Council

"It is ironic that the state has put much more money into the arts this year, (via the California Arts Council), yet their testing program has put so much pressure on schools that it has reduced the amount of time left in a school day to teach the arts."
—Mark Slavkin, Vice President, Education, The Music Center of Los Angeles County

CONTRADICTION #3

79.7% of districts seek financial input and stability from future partnerships, but non-profit arts organizations, which have a high level of involvement in partnerships, are even more resource strapped than public education.

58.2% of districts report expenditure of less than 1% of the total general budget on arts education.

In answer to the question "*What are the sources of funding being used for arts education in your district?*" **financial support provided by associations or groups and fundraising activities is the most cited source of funding for arts education.** Many districts say that they would not have arts programs without support from parents.

Notable in the tools for teaching arts education listed in Contradiction #1 is **the penetration achieved by outside providers in 80% of the school districts.** Interviewees constantly mentioned the input of non-profit arts providers.

82.3% of districts use professional artists. "Professional artists" range from experienced artists who provide performances, workshops or residencies in schools to parents or community members who are arts professionals or have a strong interest in the arts.

79.7% of districts want financial input and stability from a partnership. This is the most often cited reason for partnering, placing above community connections (60.8%), similarity in programs/mission (59.5%) and geographic proximity (53.2%).

All districts with arts partnership experience are fairly cautious about sustaining them. They want to make sure the time invested will be worthwhile. One district cited an example of two years invested in a partnership that eventually expired just as it was starting to produce benefits and found it daunting to begin all over again.

"One of the problems that we have with partnerships is finding time to follow through on ideas ... we don't have enough personnel."
—Asst. Superintendent, Instructional Services

"At first it all seems do-able, but then two years later achieving the goals seems impossible. It takes a long-term commitment."
—Asst. Superintendent

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"Partnerships present key opportunities for improvement. However, developing productive partnerships between teachers and artists is a slow process. It can take up to three years before they will become equal collaborators in an artist-in-residency program. In collaborations, it is essential that all partners bring resources into play. Schools need to invest financially in the arts in order to be truly committed partners, and they do have some sources of money that can be applied towards arts education."
--Joan Boyett, former Vice President, Education, Music Center of Los Angeles County

"I am also concerned about the lack of continuity of school district leadership. When an enthusiastic school administrator leaves, programs often go back to square one. Non-profit arts resources are therefore unable to work systematically and systemically with a district. Programs tend to be "project" based as the momentum required for authentic partnership development is gone. This "whip-sawing" works against secured leadership to oversee the structural issues of program maintenance and expansion."
—Elisa Greben Crystal, Program Officer, the Ahmanson Foundation, formerly Executive Director at the Armory Center for the Arts, Pasadena

CONTRADICTION #4

There are numerous obstacles to delivering a structured, integrated approach to arts education in the county, yet outstanding, if isolated, programs do exist, demonstrating that the obstacles can be overcome.

In spite of a lack of universal sequential curriculum, shortage of trained personnel, inadequate time in the school day and lack of incentives to teach arts, arts education is taking place in a meaningful way in some places.

Five of the most populous school districts in the county, representing 54.5% of the county's student population, have both an arts education policy and notable future plans.

The following examples represent partnerships between school districts, or in one case, one school, and non-profit organizations. Full-fledged partnerships - an alliance between two or more organizations with agreed aims, clearly stated mutual goals, close collaboration and more-or-less equal input - are scarce. These are examples of partnerships that are moving in this direction.

CLAREMONT UNIFIED SCHOOL DISTRICT

Size: 6,599 students
Partner(s): **The Claremont Colleges**
Date: 1995–present
Support: In return for the many considerations offered by the Claremont Colleges, warehouse space and use of other district facilities is provided to the colleges by the school district.

The Claremont Educational Partnership is a joint agreement between the Presidents of the Claremont Colleges and the Board of Education for the Claremont Unified School District. The partnership includes all seven Claremont Colleges and all twelve schools in the Claremont USD. The partnership earned the (California School Board Association) CSBA Golden Bell Award for excellence in promoting cooperative programs.

The collaboration extends to all subject areas of the curriculum. Arts education efforts focus on the following areas:

- Providing staff development to the district's art teachers, both in the district and on the college campuses
- Allowing teachers to take art courses at the colleges at no cost
- Permitting high school students to take advanced art classes at the colleges at a reduced student cost
- Sending college art students to intern in elementary classrooms and assist with student art projects
- Inviting students at all grade levels to attend art exhibits, musical performances and theater productions at the colleges, at no cost
- Permitting elementary and high school theater productions to be held at college theaters
- Providing district teachers with free access to college libraries, art collections, and other art resources including technology, at the colleges.

LONG BEACH UNIFIED SCHOOL DISTRICT

Size: 93,000 students
Partner(s): **Long Beach Museum of Art, Long Beach Symphony Orchestra**
Date: 1995-present
Support: The arts organization partners are responsible for fundraising although the school district supplies supportive documentation for grant applications. The district has made an investment in sequential curriculum textbooks in music and visual arts and training classroom teachers how to use these materials.

In 1995 the district created the position of Performing Arts Special Events Coordinator, whose job it is to help create the structure for partnerships with local organizations and to maintain and coordinate all district-wide performing arts programs.

The district identified what outside organizations could do to supplement what is taught in the classroom. District representatives worked with both the Symphony and the Art Museum, which have been active in the schools for many years, to plan programs that specifically address curriculum issues and objectives. Part of the process was to match partners' talents and assets with the needs of schools. All of these programs are offered district-wide and completely free of cost to the schools.

The partnership programs are constantly being fine-tuned. Classroom teachers evaluate programs very carefully and often participate in redesigns.

At present the district does not test the results or effectiveness of these partnerships, but intends to do so within the next 2-3 years.

The school district would like to expand its interactions with other organizations, particularly in the areas of dance and theater. Finding the right person to work with in each organization is key to building long-term relationships that can be sustained.

arts in focus

FINDINGS OF THE SURVEY

I. THE VALUE OF ARTS EDUCATION

Only one question in the survey received a unanimous answer:

Do you think that arts education is of value to all students?

100% of interviewees say "yes."

In answer to the follow-up "Why?" respondents noted:

- *"We have observed the arts in action and seen the benefits to students and the community."*
- *"We know from published research that exposure to arts education assists learning in other areas."*
- *"We have directly observed how the arts can add focus to the learning process and build confidence in students who might not excel in other subjects."*
- *"We have seen the arts build confidence in students when they achieve a product that can be appreciated by others."*
- *"We recall the 1970's before financial cuts struck the arts, and the late 1980's, early 1990's, before the next round of cuts hit—there were great achievements in arts education."*

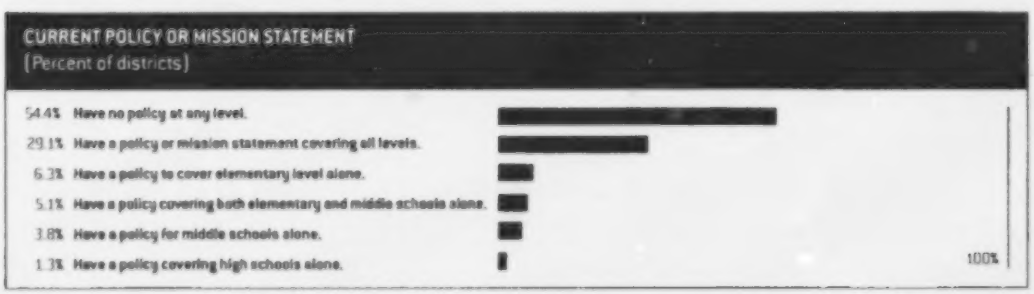
Exploration of another follow-up question—***If you value arts education, why isn't it a higher priority in this district?*** —produced numerous comments about testing.

- *"Time pressures on the student schedule caused by testing and accountability is the reason why we do not use arts education more."*
- *"I feel so sad. Art has got lost in the shuffle. All the emphasis is on test scores."*
- *"Look, you've seen how small our staff is. We're very focussed on State standards in reading, math, history and science. Art is not a priority… art is not our problem. Of course arts education is of value. By not teaching it we're not addressing a common culture. Students need a well-rounded education. We have no music teacher and no instruments. If music was mandatory, we'd be screwed."*
- *"The state puts the emphasis on testing. There is a real pull on teachers not to do anything that isn't related to the tests. Scores might go down, and individual teachers feel great pressure."*

II. ARTS EDUCATION POLICY

A policy or mission statement, written plan and arts education committee are indicators of a district's commitment to arts education. Responses to the following questions demonstrate the lack of a strategic approach towards arts education in the majority of districts. High school districts—which must satisfy the UC and CSU requirements—are least likely to have a policy or plan.

Does your school district have a current policy or mission statement on the provision of arts education?


CURRENT POLICY OR MISSION STATEMENT
(Percent of districts)
54.4% Have no policy at any level.
29.1% Have a policy or mission statement covering all levels.
6.3% Have a policy to cover elementary level alone.
5.1% Have a policy covering both elementary and middle schools alone.
3.8% Have a policy for middle schools alone.
1.3% Have a policy covering high schools alone.
100%

In most instances the policy or mission statement
- consists of a *brief* reference in a more general policy document.
- is several years old and was retrieved from the files with some difficulty.

Yet

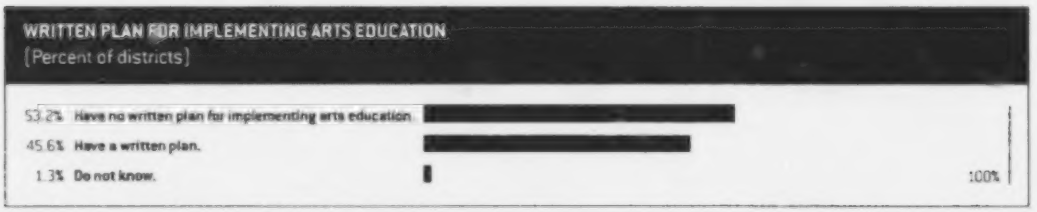
31.7% report that the ***"Visual and Performing Arts Framework for California Public Schools"*** is either fully or partially implemented within their current policies.

17.7% report that the ***"Challenge Standards for Student Success: Visual and Performing Arts"*** are either fully or largely implemented within their current policies. (The lower percentage for implementation of the Standards is understandable. The Standards were not adopted until January 2001, after this survey was completed, although they were available in draft form prior to that date.)

Districts with high schools are slightly less likely to have implemented the Standards.

*For information and more data on the Framework and Standards, see pp. 16–20 in III. Arts Education Curriculum and Activities.

Does your district have a written plan for implementing arts education?


WRITTEN PLAN FOR IMPLEMENTING ARTS EDUCATION
(Percent of districts)
53.2% Have no written plan for implementing arts education.
45.6% Have a written plan.
1.3% Do not know.
100%

Where written plans exist, they invariably cover all of the grade levels in the district, cover more than one year, are approved by the board, and, to some extent, are implemented in the classroom.

However, when copies of written plans were requested by interviewers, few were supplied. Interviewees often indicated that decisions to develop plans are taken at the school level.

There is a wide range in districts' definitions or concepts of what constitutes a "written plan." Some are based on grade level standards, others on middle and high school level course outlines or the arts components of School Improvement Plans.

Where written plans do not exist the most common reason given is lack of priority coupled with lack of time to develop such a plan.

Is there any kind of district-wide committee for arts education?
(For the most part, standing committees for other areas of the curriculum do exist. A committee is usually a mix of teachers, a director of curriculum, sometimes parents and sometimes a school principal.)

DISTRICT-WIDE COMMITTEE FOR ARTS EDUCATION
(Percent of districts)
58.2% Have no committee for arts education.
39.2% Do have such a committee.
2.5% Do not know.
100%

Small districts and districts with low parental income are less likely to have a committee. Districts with high schools are more likely to have one than those without.

Existence of a committee is often a characteristic of those districts with active arts programs. Some districts have committees but they do not meet very often or have been absorbed into bigger committees.

Respondents in districts with committees often mentioned that Art Adoption year was the spur to form the committee. Art Adoption occurs every seven years under the State Textbook Fund system. During the adoption year the discipline considers its needs for books and other instructional materials and draws upon a state fund from which they purchase state-approved textbooks for K-8. Committees formed for the Art Adoption program may not outlive that year. (There is indication that the California Department of Education Curriculum Commission is considering issuing a new Framework that includes the arts standards in 2002 with a textbook adoption following.)

In all the districts that indicated they already have or are in the process of writing district standards for the arts, committees have been formed to handle that assignment.

III. ARTS EDUCATION CURRICULUM & ACTIVITIES

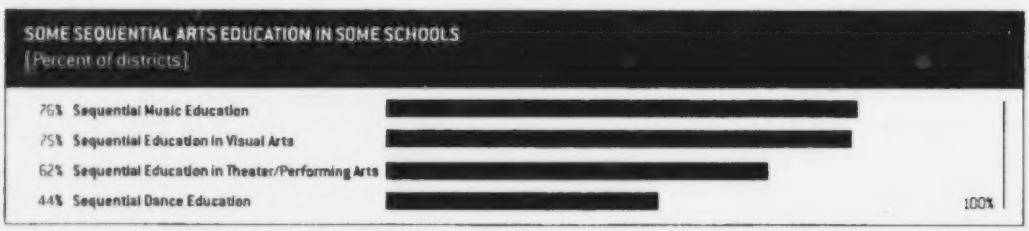
The survey explored the status of arts education by asking questions about its place in the curriculum, the adoption of the California Department of Education's framework and standards for arts education and methods of evaluation.

Does a sequential curriculum of arts education take place in your district?

Sequential arts education, i.e. a program in which there is a progression from one level of understanding or experience to the next,. demonstrates commitment to educational goals, planning and use of resources. An absence of sequential education in any subject demonstrates an ad hoc approach in which there is no measurable progression.

37% of districts report no defined sequential curriculum of arts education in any discipline, at any level, in any of their schools.

When asked this question on a discipline by discipline basis, respondents were able to recall pockets of sequential arts education that increased the general level of activity. The following graph reflects their responses, but describes the presence of some sequential arts education in some schools, not a pattern throughout the county.


SOME SEQUENTIAL ARTS EDUCATION IN SOME SCHOOLS
(Percent of districts)
76% Sequential Music Education
75% Sequential Education in Visual Arts
62% Sequential Education in Theater/Performing Arts
44% Sequential Dance Education
100%

Which of the following forms of arts education take place within your district?

The following choices were offered:
- specific classroom instruction
- assembly programs
- after-school programs
- field trips
- artist-in-residency programs.

Most districts are unable to offer all four disciplines in all forms of education listed above. (A few districts report having no space large enough for big assembly programs.)

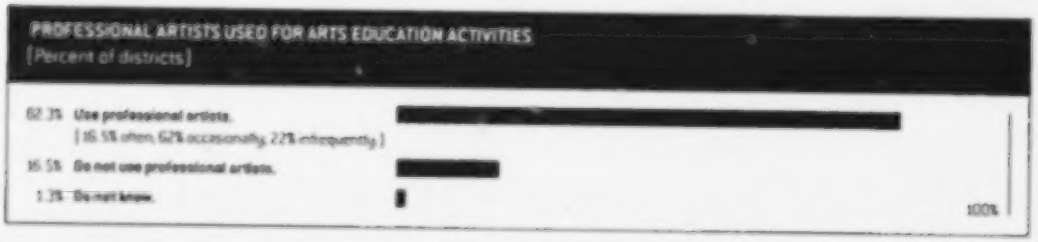
Dance is the most under-served discipline. In addition to 11.5% reporting no forms of dance education many districts say that the only dance they offer is occasional inclusion in physical education or cheerleading programs.

Where a wide variety of forms of arts education is offered, it is most usually in larger school districts and districts with high schools.

In middle and high schools in particular, visual arts education was weakly represented. Many districts reported that the nature of their visual arts education was lacking in focus and structure.

Do you use professional artists to provide arts education activities for school students in your district?

PROFESSIONAL ARTISTS USED FOR ARTS EDUCATION ACTIVITIES
(Percent of districts)


82.3% Use professional artists.
(16.5% often, 62% occasionally, 22% infrequently.)
16.5% Do not use professional artists.
1.3% Do not know.
100%

Low parental income districts were more likely to use professional artists.

"Professional artists" range from experienced artists who provide performances, workshops or residencies in schools to parents or community members who are arts professionals or have a strong interest in the arts. Among outside organizations providing artists to work directly with students, the Education Division of the Music Center of Los Angeles County is mentioned most frequently. In 2000-2001 the division was active in 71 of the 82 county school districts.

If professional artists participate, does your district provide paid time for teachers to collaborate in preparation, guidance or training?

PAID TIME FOR TEACHER PREPARATION, GUIDANCE OR TRAINING
(Percent of districts)

Districts not providing paid time are more likely to be low parental income.

The majority of districts do not see collaborative preparation between artists and teachers as necessary. Many interviewees express the view that preparation time between teachers and artists would rarely be needed because most artists provide stand-alone demonstrations that are not designed to be collaborative.

State Framework and Standards

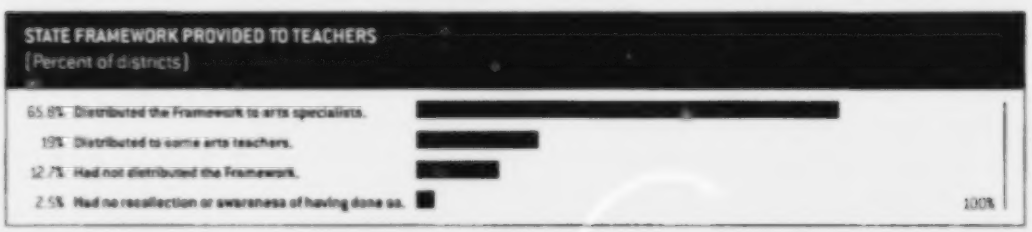
In 1995 the California Department of Education published a new detailed framework for arts education in California schools. It provides a rationale for arts education K-12, with definitions and examples for each of the four disciplines: visual arts, theater, music and dance.

To accompany the Framework, the Department issued a set of "Challenge Standards for Student Success" containing detailed guidelines for organizing instruction, developing curriculum, and implementing assessment in the four disciplines.

With regard to the Framework, respondents fell into two categories

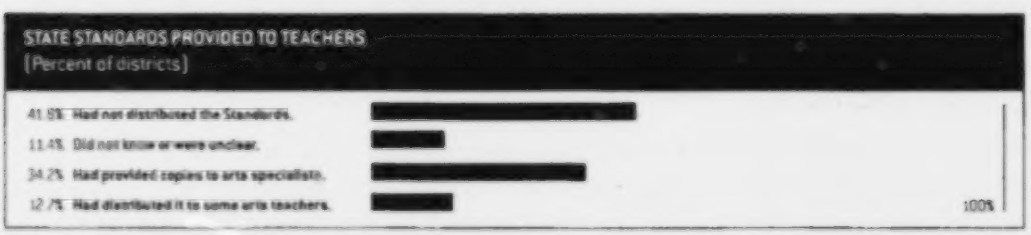
- those who were fully aware of what the Framework is and that it is supposed to be implemented in policy and practice (whether or not they were able to do so)
- those who, although aware of the Framework, did not appear to have had time to absorb it or to see a way towards implementation. "Other priorities" were constantly cited as reasons for lack of implementation.

Has the district provided the "Visual and Performing Arts Framework for California Public Schools" to teachers?


STATE FRAMEWORK PROVIDED TO TEACHERS
(Percent of districts)
65.8% Distributed the Framework to arts specialists.
19% Distributed to some arts teachers.
12.7% Had not distributed the Framework.
2.5% Had no recollection or awareness of having done so.
100%

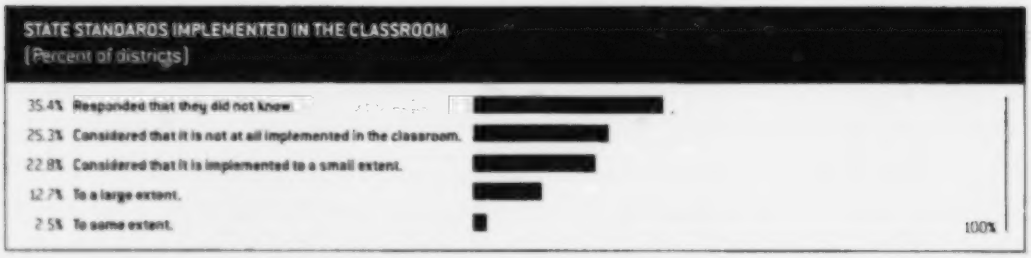
There is far less awareness of the Standards than of the Framework. The Standards had been available in draft form since 1998 and had not been adopted by the State at the time of the survey. Some districts asked where they were available. (They can be downloaded free from the Department of Education web site, but the procedure requires Internet access and can be time consuming.)

Has the district provided the "Challenge Standards for Student Success: Visual and Performing Arts" to teachers?


STATE STANDARDS PROVIDED TO TEACHERS
(Percent of districts)
41.8% Had not distributed the Standards.
11.4% Did not know or were unclear.
34.2% Had provided copies to arts specialists.
12.7% Had distributed it to some arts teachers.
100%

Districts with high schools were slightly less likely to have distributed the Standards.

To what extent are the Challenge Standards implemented within classroom teaching?


STATE STANDARDS IMPLEMENTED IN THE CLASSROOM
(Percent of districts)
35.4% Responded that they did not know.
25.3% Considered that it is not at all implemented in the classroom.
22.8% Considered that it is implemented to a small extent.
12.7% To a large extent.
2.5% To some extent.
100%

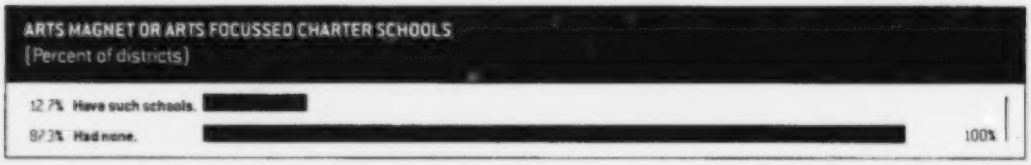
Elementary school districts were less likely to have implemented the Standards.

What arts courses do you provide that meet the UC or CSU entrance requirement?
(Starting in 2003 one, 1-year course in visual or performing arts will be required for entrance to schools in the University of California and Cal State University systems.)

All but two of the districts with high schools reported that at least some of the high schools in their districts offer arts courses recognized by UC or CSU as entrance requirements. All districts are at different stages of development: some have a few courses that have been accepted and are in process of gaining acceptance for others. It is safe to say that the majority of districts are on their way to gaining recognition for at least some arts courses.

The lack of arts specialists at high school level (see pp. 20–24 in IV. Resources for Arts Education) casts doubt on the ability of all high schools to offer sufficient courses to meet the 2003 deadline in a satisfactory way.

Are there arts magnet or arts focussed charter schools in your district?



Low parental income generally indicates no such schools in the district.

Districts bordering or close to other districts with such schools report that their students gifted in the arts attend schools in neighboring districts. Clusters of districts with access to such schools are in the western and central areas of the county.

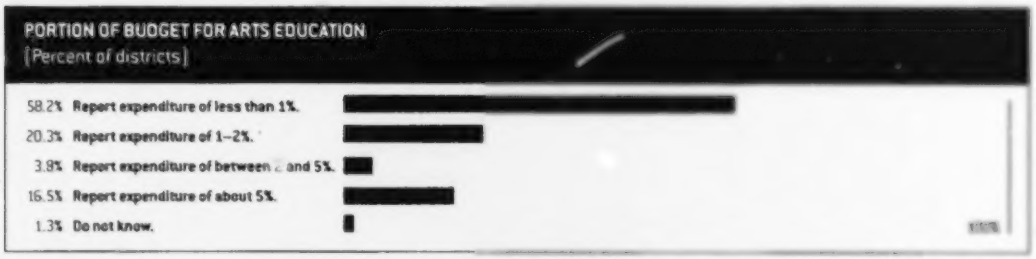
Does the district evaluate arts education?

Low parental income districts are less likely to evaluate.

Evaluation was usually described as being informal discussion. LAUSD has the assistance of a specialist department within the district. Many districts say that only the basic skills are tested, but that they do know how their students are faring in the arts.

IV. RESOURCES FOR ARTS EDUCATION

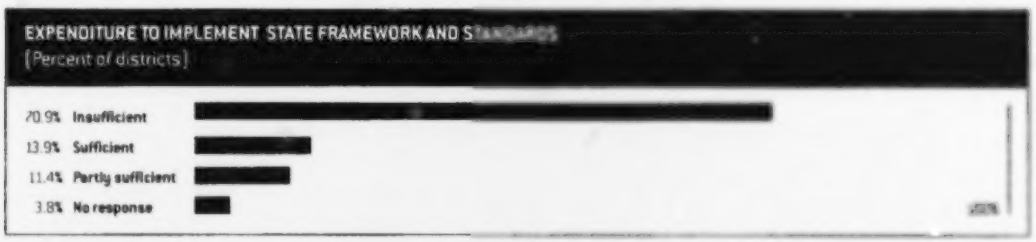
Approximately what percentage of the district's general budget is allocated for arts education?


PORTION OF BUDGET FOR ARTS EDUCATION
(Percent of districts)
58.2% Report expenditure of less than 1%.
20.3% Report expenditure of 1–2%.
3.8% Report expenditure of between 2 and 5%.
16.5% Report expenditure of about 5%.
1.3% Do not know.

Low spending districts are districts with low parental income. Larger districts and districts with elementary, middle and high schools are more likely to spend higher proportions of their budget.

No districts had this figure at hand. The figures quoted were usually the result of rough calculation.

Is your arts education expenditure sufficient to introduce the "Visual and Performing Arts Framework for California Public Schools" and "Challenge/State Standards for Student Success: Visual and Performing Arts" into policy and practice?



The situation in many districts could be summarized as "the money we have for arts education is sufficient because we don't do very much, but it's not sufficient for what we should do."

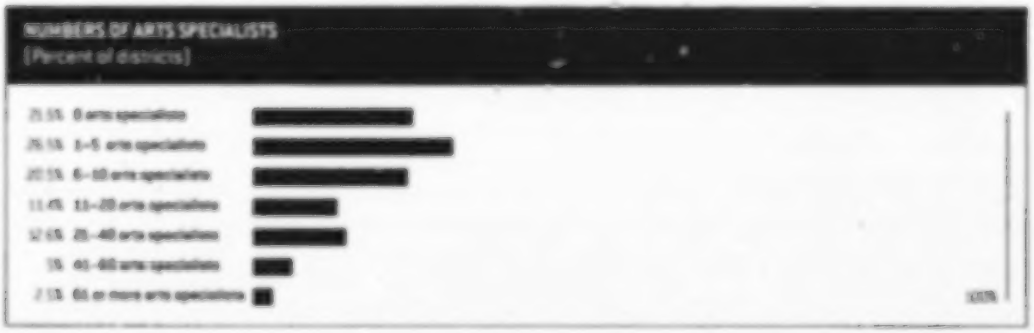
Does your district have an arts education supervisor or coordinator?

Large districts and high school districts are more likely to have an arts supervisor. Low parental income districts are less likely.

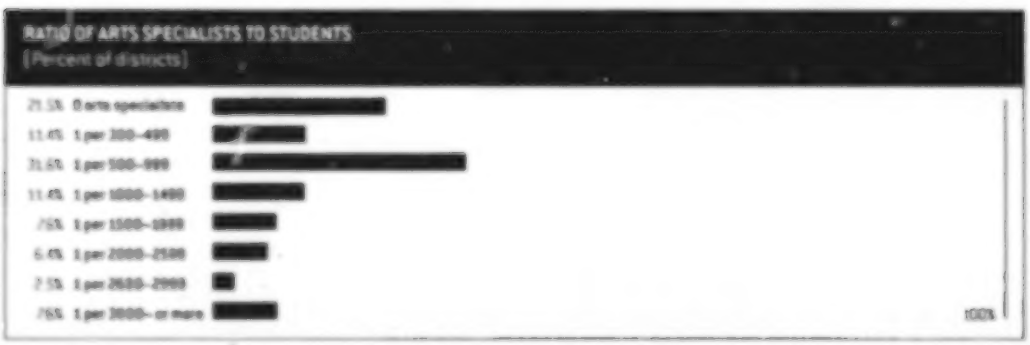
Almost invariably, where a district has no arts education supervisor, the interviewee—*i.e.* the assistant superintendent or the director of curriculum—has district-level responsibility for arts education.

How many arts specialists are teaching in your district at each level?1

The following data is based on the total number of arts specialists in each of the 80 districts covered in this survey. Data includes both arts specialists, who are fully qualified teachers of the arts possessing arts credentials, and general education teachers with an interest in art, assigned to teach it full-time.



There are too few arts specialists for the number of students. Ratios range from 1 arts specialist per 300.5 students on the low end to 1 arts specialist per 7086 students on the high end. The countywide ratio is 1 arts specialist per 1221 students.


RATIO OF ARTS SPECIALISTS TO STUDENTS
(Percent of districts)
21.5% 0 arts specialists
11.4% 1 per 300–499
31.6% 1 per 500–999
11.4% 1 per 1000–1499
7.6% 1 per 1500–1999
6.4% 1 per 2000–2500
2.5% 1 per 2600–2900
7.6% 1 per 3000– or more
100%

Districts with low parental income are more likely to have few or no arts specialists.

Districts with very limited provision for arts education are most likely to report use of arts specialists as **band teachers at high school level.** Success of high school bands in competitions is a source of pride and regarded as proof of arts achievement, even when no other forms of arts education are offered.

*Not all respondents could supply the numbers of specialists by level—elementary, middle or high school. The total number for each district is represented here.

What are the sources of funding being used for arts education in your district?
(Responses are based on the number of times a source was named not dollar figures from written budgets.)

Financial support provided by **parent associations and groups and fundraising** activities is the most cited source of funding for arts education and has considerable significance in all forms of arts education. Many districts say that they would not have arts programs without support from parents.

"Parents—we wouldn't make it without them. They raised $300,000 in one school alone."
—Respondent

"In the last 20 years, the PTAs have kept arts in the schools from dying totally."
—Joan Biegert, Vice President, Education, Music Center of Los Angeles County

Other sources in descending order according to frequency mentioned:

General Fund
School Improvement
Discretionary School Site Funding
Other Resources (State Lottery, Adopt-a-School programs, California Arts Council grants)
Gifted-Talented
Student Body Funds
Individual Donors
Title I, II & VII Funds
Corporations/Foundations
California Department of Education ARTSWORK Grants
Local, State, Federal (development monies, VIF, Goals 2000, Bi-Lingual Funds)

Through discussion of funding sources interviewees became aware that **districts/schools that are eligible for various state and federal funds are not taking advantage of them to the degree they might.** Shortage of time and lack of dedicated staff to research and apply are cited as reasons.

Funding for various forms of delivery of arts education
(Responses are based on the number of times a source was named not dollar figures from written budgets.)

Classroom Instruction
68.4% general fund
11.4% parent generated funds
10.1% discretionary school site funding.

Assembly Programs
31.6% general fund
31.6% discretionary school site funding
17.7% parent generated funds

After-school Programs
31.6% discretionary school site funds
19% parent generated funds
19% general fund

Field Trips
32.9% discretionary school site funds
25.3% parent generated funds
17.7% categorical fund sources

Artist-in-Residency Programs
59.5% general fund
20.3% discretionary school site funding
8.9% parent generated funds

In which of the following professional development opportunities do arts teachers in your district participate?

The order of frequency is as follows:

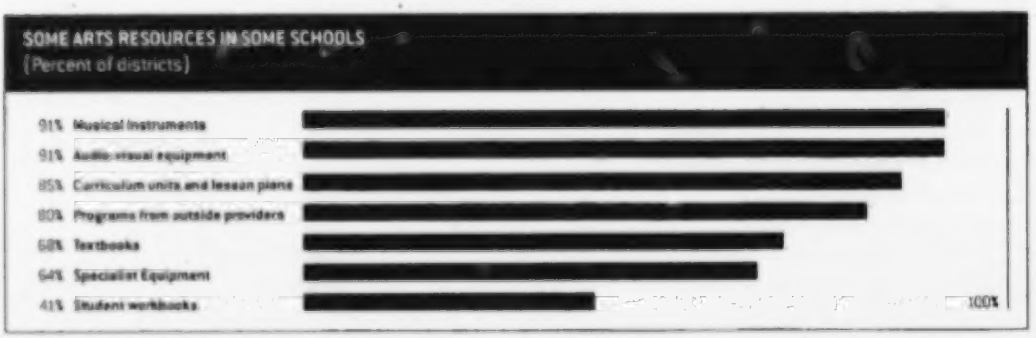
Paid workshops and attendance at conferences	51.9%
Professional development art institutes including summer institutes	40.5%
District-level professional development	35.9%
On site, in-service programs	29.5%

These opportunities are completely absent in the following percentage of districts:

On-site, in-service programs	44.9%
District-level professional development	39.7%
Professional development art institutes including summer institutes	28.2%
Paid workshops and attendance at conferences	15.4%

Nearly half the districts do NOT have on-site, in-service programs for arts education, and more than a third offer no district level professional development in arts education. To obtain development opportunities teachers must make specific requests. Funds would be available if they did so, but teachers are not making requests as often as they might.

Which of the following arts resources are in regular use throughout your school district?



The supply of tools for teaching arts education is not uniform throughout the County.

Musical instruments are generally believed to be in short supply and are often the subject of fundraising campaigns. Six districts had no musical instruments. (One district stated that only homemade percussion instruments are available throughout the district.) One district had a supply of instruments but no music teachers. One outlying district with a thin scattered population has fitted out an old school bus as a practice room with instruments and circulates it among district schools on a regular basis.

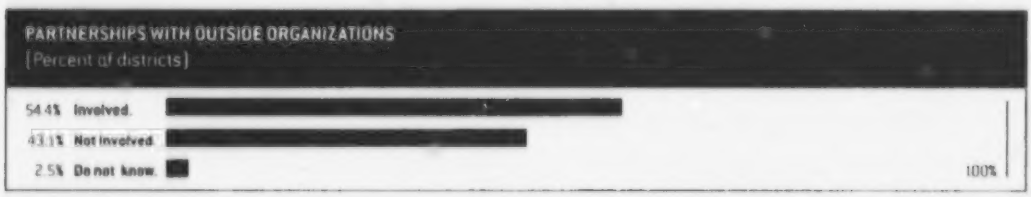
Many other resources are in even shorter supply. **Notable here is the penetration achieved by outside providers - usually non-profits - into 80% of the school districts.** Interviewees constantly mentioned the input of non-profit arts providers. Of the 20% of districts reporting no programs by outside providers on a regular basis, most were in outlying areas.

Many interviewees say that in the past teachers prepared their own lesson plans and curriculum units. Those with arts supervisors or coordinators say that they prepare such materials.

V. PARTNERSHIPS WITH OUTSIDE ORGANIZATIONS

The role of outside help in the form of joint projects with local organizations or provision of arts programs by non-profit groups is of increasing significance if district resources do not provide rich, varied, structured programming.

Are there any existing or very recent arts education partnerships involving outside organizations such as non-profits or the business community?



The term partnership was subject to various interpretations. Most districts considered it a simple sponsorship arrangement: "the partner" provides a cash sum with no further involvement and the school uses the money and provides some kind of report. About half of the partnerships counted under the 54.4% above fall under this description. **True partnerships, where participants stated and agreed upon joint goals and worked together to achieve them, were hard to find.**

The larger the district, the more likely it is to have recently participated in a partnership.

What do you look for—or would you look for—from future partners in arts education?

Financial input and stability	79.7%
Community connections	60.8%
Similarity in programs/mission	59.5%
Geographic proximity	53.2%
Other*	20.3%

*The need for better communications; to discuss and agree on objectives at the start; and the desirability of having a designated contact/liaison person on the partner side.

How willing is your district to collaborate in more education partnerships?

WILLINGNESS TO COLLABORATE
(Percent of districts)
59.5% Are very willing.
31.6% Are willing to consider.
8.9% Say that it is not a priority right now.
100%

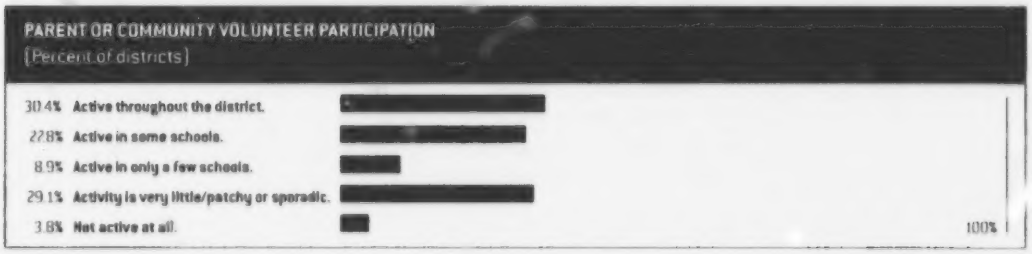
There is a small indication that low parental income districts are more likely to be willing to enter partnerships. More reservations are expressed by those with higher parental incomes.

All are fairly cautious about sustaining their partnerships and the need to be sure that the time taken would be worthwhile. One district cited an example of two years invested in a partnership that eventually expired just as it was starting to produce benefits and found it daunting to begin all over again.

VI. PARENTAL SUPPORT

The involvement of parents is viewed as critical to the provision of arts education in many schools. The key factors impacting involvement, as reported by respondents, appear to be lower income levels and lack of parental time due to long commuting distances. However, nearly every district speaks of one or more schools with parents who are unusually active.

To what extent do parent or community volunteers participate in providing arts education?


PARENT OR COMMUNITY VOLUNTEER PARTICIPATION
(Percent of districts)
30.4% Active throughout the district.
22.8% Active in some schools.
8.9% Active in only a few schools.
29.1% Activity is very little/patchy or sporadic.
3.8% Not active at all.
100%

- Large and small districts have less parental involvement than medium sized districts.
- Districts with low parental income have very low levels of parental involvement.
- Districts with high schools only also have very low levels of parental involvement.

If parents are active in your district, which of the following roles do they play?

Where parents are active, they are most likely to play the following roles:

Financial Support	40.5%
Booster and other clubs	38%
Advocacy	29.1%
Classroom volunteer time	27.8%

Where parents are not very active, they are most likely to be inactive in the following roles:

Advocacy	36.7%
Booster and other clubs	26.6%
Financial support	17.7%
Classroom volunteer time	15.2%

- Both higher and lower income districts describe particularly active parent organizations that achieve impressive fundraising goals and provide a high level of support, BUT low parental income districts with high achieving parental support are the exception rather than the rule.
- School bands that are successful in competitions seem to attract a remarkable amount of parental support.

VII. THE FUTURE OF ARTS EDUCATION

What are the main challenges facing your district in increasing arts education for all students at some time in their school career?

46.8% place "lack of instructional time in students schedules" as the most significant challenge. Others that appear as first choices:

Lack of trained teachers	15.2%
Arts not a high priority because not tested	11.4%
Lack of paid time for teachers to develop the curriculum	7.6%
Lack of suitable space	3.8%
Lack of equipment and supplies	1.3%
Lack of support at district level	1.3%

- Lack of instructional time is also the most significant second and third choice factor. No other factor approaches it in significance.
- Lack of support at district, board and community/parent level is the least significant factor.

No category was offered for "lack of funding" because it was felt to be an easy option though some respondents named this as a factor.

With regard to space, several districts say their schools have no large spaces where children can be gathered together. In some instances cafetoriums—cafeterias that double as auditoriums —had been developed.

How would you go about increasing arts education for all students if required to?

This was an open-ended response. Time was a significant factor in most of the possibilities mentioned:

- *We would have to extend the school day or school year.*
- *We would have to employ more teachers and offer out-of-hours arts education.*
- *We would have to introduce more interdisciplinary work or DBAE (Discipline-Based Arts Education).*
- *We would have to hire an arts education coordinator and take a number of other steps.*

Do you have any interesting plans for future arts education in your district that you would like to tell us about?

- Districts that were already making a strong commitment to arts education have plans.
- Districts involved in the State of California Department of Education's grant-aided Model Arts Program Network have plans. This is a program whereby grantees agree to explore effective ways to self-assess their arts program and develop an action plan for implementing, improving and expanding their efforts. Los Angeles County Districts participating in the MAP program are:
  - Alhambra School District
  - Los Angeles Unified School District
  - Montebello Unified School District
  - Palos Verdes Peninsula Unified School District
  - Pasadena Unified School District
  - Santa Monica-Malibu Unified School District
  - Walnut Valley Unified School District
- 76% of districts have no plans for improving or increasing arts education.

Five of the most populous school districts in the county, representing 54.5% of the county's student population, have both an arts education policy and notable future plans.

Notable among the plans discussed were

Arcadia—redesigning high school arts curriculum

Baldwin Park—initiating 'art for life' program

Bellflower—continuing and improving high school animation academy

Hacienda-La Puente—writing arts plan, instituting staff development and creating an arts newsletter

Inglewood—music and organization alliance, utilizing local art collaboration

Los Angeles—implementing comprehensive 10-year plan, appointment of new director of arts unit to roll out implementation

San Gabriel—working on a visual and performing arts plan for elementary education to be taught consistently through curriculum (K–12) and hire teachers

San Marino—completing performance standards, developing assessment instrument, monitor and improve current system

Sulphur Springs—checking on improvement of current arts education program, developing database of arts resources, continuing to develop integration lessons, implementing music enrichment program using two specialists

Whittier City—expanding music program; this is the first year that they have had a full time music teacher.

Whittier Union—in process of re-examination, offering courses with new standards and redesigning titles to meet UC/CSU requirements

Wiseburn—started education foundation and actively seeking support money for curriculum needs and for specialist teachers

CASE STUDIES: PARTNERSHIP EXAMPLES

Full-fledged partnerships that demonstrate what a true partnership can be are scarce. Most partnerships consist of an outside partner supplying money and sometimes other resources to enable a school to accomplish a task. Partnerships in the fuller sense should be an alliance between two or more organizations with agreed aims, clearly stated mutual goals, close collaboration and more-or-less equal input — often a mixture of resources, know-how and money. Here are a few examples of partnerships that are moving in this direction.

CLAREMONT UNIFIED SCHOOL DISTRICT

SIZE: 6,599 students

PARTNER(S): **THE CLAREMONT COLLEGES**

DATE: 1995–present

SUPPORT: In return for the many considerations offered by the Claremont Colleges, warehouse space and use of other district facilities is provided to the colleges by the school district.

PROGRAM DESCRIPTION: The Claremont Educational Partnership is a joint agreement between the Presidents of the Claremont Colleges and the Board of Education for the Claremont Unified School District to promote cooperation between the two organizations for the mutual benefit of both. The partnership includes all seven Claremont Colleges and all twelve schools in the Claremont USD.
The charter for the Educational Partnership was signed in June 1995. Some partnership activities were already under way, but many more have been initiated since then.

PARTNER ROLES AND RESPONSIBILITIES: The partnership is district-wide and includes collaborative programs for all subject areas of the curriculum, but, specific to the field of arts education, it has chosen to focus its efforts in the following areas:

- Providing staff development to the district's arts teachers, both in the district and on the college campuses, at no cost to the district
- Allowing teachers to take arts courses at the colleges at no cost to them
- Permitting high school students to take advanced arts classes at the colleges at a reduced student cost
- Sending college art students to intern in elementary classrooms and assist with student art projects
- Inviting students at all grade levels to attend art exhibits, musical performances and theater productions at the colleges, at no cost to the students or district
- Permitting elementary and high school theater productions to be held at college theaters
- Providing district teachers with free access to college libraries, art collections, and other arts resources including technology, at the colleges.

Some examples of specific arts activities currently taking place include:

- Chaparral elementary students take walking and sketching tours of gardens and galleries at Scripps and Pomona Colleges, and hold their musical productions in college theaters.
- Oakmont students take docent-conducted tours of Montgomery Art Gallery at Pomona College, and participate in interactive dance classes with the Pomona College Dance Department.
- Sumner elementary students participated in a cooperative theater program, "Shoes that Fit" with Harvey Mudd College students, and use the college's art facilities for student and staff workshops.
- Sycamore elementary students help set up exhibits and act as docents at the Montgomery Art Gallery.
- Vista del Valle elementary students used Pitzer College facilities for galleried art shows and for a staff development retreat.
- 8th grade El Roble Intermediate School students visit art departments at the colleges on "Career Exploratory" days.
- Claremont High School students hold their music and theater productions in college auditoriums, and are being assisted by college faculty members in setting up a High School Arts Academy.

- All the schools are invited, from time to time, to attend theater performances presented by the colleges' students, and by professional artists visiting the colleges.

EVALUATION/OUTCOMES:
- The community benefits when a strong public school system develops well-informed leaders for the next generation.
- The schools benefit when they receive greater access to the resources of the college through sharing in college-based programs, volunteer services of college students, faculty development opportunities, use of advanced technology, advanced course work for students, expanded library resources and student monitoring programs.
- The colleges benefit by having direct contact with student education programs, hands-on experiences in classroom learning for their students, personal contact with leadership studies, and opportunities for personal growth for students and faculty through community service.

RECOGNITION: The many areas of cooperation and the new and innovative ideas being implemented have earned the partnership the (California School Board Association) CSBA Golden Bell Award for excellence in promoting cooperative programs.

LAWNDALE SCHOOL DISTRICT

SIZE: 5,996 students

OTHER CHARACTERISTICS OF DISTRICT:
Composed of 6 elementary schools and 1 middle school
84% of students qualify for free and reduced lunch.
More than 80% of students are minority.
More than one-third of students have limited English
21 languages are spoken by students in the district

PARTNER(S): **THE GALEF INSTITUTE**, a nonprofit educational organization whose primary goal is to work with educators to improve student achievement by strengthening the teaching profession.

DATE: 1990–present

SUPPORT:
Ahmanson Foundation (grant to Galef to launch program)
Disney Learning Partnership (grant to district to expand program)

Optimist Club, Rotary and TRW (musical instruments in schools and StART SmART program for kindergarten)
RAP (Realizing Amazing Potential), a Federal program (to include music experiences in afterschool programs in four schools)

PROGRAM DESCRIPTION: "Different Ways of Knowing" (DWoK) seeks to integrate the arts (visual, literary, media, theater, music, dance) into all areas of the curriculum, especially language arts and social studies.

PARTNER ROLES AND RESPONSIBILITIES: The district and Galef have a joint mission to explore how the visual and performing arts might lead to changes in teaching strategies that, in turn, would lead to increased student achievement of all children in a classroom.

The Director of Professional Development for the district as well as the Deputy Superintendent and a number of support staff are deeply involved in DWoK.

Galef developed the DWoK program and assists the district in supplying expertise. Galef artist coaches work with teachers in the classroom on a regular basis, including during summer school. This job-imbedded training is part of a three-year course of study which also includes four formal workshops during the year, a three-day institute in the summer, and support group meetings and online consultations with artist coaches.

EVALUATION/OUTCOMES: In 1995 the University of California at Los Angeles published a three-year comparison study of DWoK that documented
- Significant gains in vocabulary, comprehension and other measures of language arts—about 8 percentile points higher on standardized tests for each year of participation
- Higher student scores on written tests of social studies content knowledge
- Higher student grades by about one-half grade point for DWoK participants in comparison to nonparticipants
- Positive correlation between participation in DWoK and increased involvement in the use of problem-solving skills and intrinsic interest in the humanities

District and Galef evaluate the program annually through test scores and teacher-parent-student surveys. A showcase day each June, focusing on work produced by students, informs the community of achievements of partnership goals.

District officials cite additional benefits of the program:
- Forces the district to focus on a vision for the arts
- Teachers learn cutting-edge teaching strategies and have opportunities to implement them
- Encourages conversations about improving education

RECOGNITION:
- Anderson Elementary School was named a Title I California Achieving Elementary School.
- Mark Twain Elementary School was selected as a California Distinguished School.

FUTURE PLANS:
- Parent component will create closer ties to community and build support for schools' goals and objectives
- Develop artist coaches in all arts components to work with classroom teachers to help them integrate arts into curriculum
- Develop instructional coaches (teachers already trained in DWoK) at every site to work with artist coaches to better support classroom teachers

LONG BEACH UNIFIED SCHOOL DISTRICT

SIZE: 93,000 students

PARTNER(S): **LONG BEACH MUSEUM OF ART, LONG BEACH SYMPHONY ORCHESTRA**

DATE: 1995–present

SUPPORT: The arts organization partners are responsible for fundraising although the school district supplies supportive documentation for grant applications. The district has made an investment in sequential curriculum textbooks in music and visual arts and training classroom teachers how to use these materials.

PROGRAM DESCRIPTION: Long Beach is a very large school district that has experienced its share of problems and challenges. During the 1980's there was diminishing provision for arts education throughout the district. The early 1990's saw a change of policy that has achieved partnerships offering sustained benefits to all schools in the community.

In 1993 the district, which had already made a commitment to arts education, managed their arts programs by the use of consultants, i.e., two teachers from within the district (one each for music and visual arts). The community strongly supported arts education in the schools because many of their leaders with children in public schools were already involved with the arts through the local museum and the symphony. In 1993 there was a restructuring of the consultant concept (which existed in other curriculum areas as well), into a "'curriculum leader" approach. This was seen as offering the potential for superior program effectiveness, as long as there was an emphasis on professional development for teachers.

In 1995 the district created the position of Performing Arts Special Events Coordinator, whose job it is to help create the structure for partnerships with local organizations and to maintain and coordinate all district-wide performing arts programs.

PARTNER ROLES AND RESPONSBILITIES: The district has been able to identify what outside organizations can do to supplement what is taught in the classroom. They believe this is essential to the program's success. As a result, the school district began in-depth discussions with the symphony and museum to plan programs that really spoke to curriculum issues and objectives. Part of the process was to wisely match partners' talents and assets with the needs of schools. In some cases, longstanding programs like "Concerts for Young People," which had been in existence at the symphony for over 23 years, were revamped to make them more relevant to what was being taught in the schools. These renovated programs were coupled with teaching in the classroom that integrated content into the existing curriculum. These programs are offered district-wide:

Grades K–1 "Music and Art for the Millenium" (LB Symphony & LB Museum of Art)
Grades 2–3 "Ensembles in Elementary Schools" (LB Symphony)
Grades 4–5 "Concerts for Young People" (LB Symphony)
Grade 5 "Kidvisions" (LB Museum of Art)
Grades 6–8 "Middle School Ensemble Program" (LB Symphony)

One of the requirements that the school district has with its partners is that the district does not participate in fundraising. Partners are responsible for their own fundraising. The school district does write letters of support to assist with grant and sponsorship applications.

EVALUATION/OUTCOMES: The Long Beach Symphony and the Long Beach Museum of Art have proved to be model partners who have made a long-term commitment and are supportive of the district's sequential approach. School principals have been very enthusiastic about this district-wide program which is linked to the curriculum. The partnership programs are constantly being fine-tuned. Classroom teachers evaluate programs very carefully and often participate when things need to be redesigned. This can be particularly true when language is a barrier. Many of their programs come from arts organizations' concepts, which are then evaluated as to how they fit into the curriculum, what age group they are appropriate for, etc.

The District has bought the Silver Burnett sequential curriculum textbooks (1 set per two classrooms). The music texts, called "'Music Connection" consist of books for the students and teachers and include transparencies, CDs and a video. The District has purchased the same series for the Visual Arts called "'Portfolio" and a paperback series for instrumental music. Time is being invested in training classroom teachers how to use these materials to best effect through workshops conducted outside school, often during the summer, for which teachers receive either a modest stipend or a professional development credit.

FUTURE PLANS: At present the district does not test but intends to do so within the next 2-3 years. Methods of testing are currently being researched.

The school district would like to expand its interactions with other organizations, particularly in the areas of dance and theater, but is determined to be cautious about choosing additional partners. Finding the right person to work with in each organization is key and they will not do it in a haphazard fashion. They want to build more long-term relationships that can be sustained.

The district has experienced few partnership failures since they have been extremely careful when committing to long-term curriculum-based programs. To date they have worked only on a limited basis with smaller arts organizations with pre-existing programs, since these programs do not always complement the district's curriculum and the groups often lack funding and cannot offer their program free of charge. The district is also willing to provide interested groups with the LBUSD Visual and Performing Arts Curriculum Standards to assist in the design of their programs. In such instances, future partnership opportunities can always be explored.

MONROVIA UNIFIED SCHOOL DISTRICT — Monroe Elementary School

SIZE: 6,600 students in the district—648 students in school

PARTNER(S): **PERFORMING ARTS DEPT. OF CITRUS COMMUNITY COLLEGE**

DATE: 1996–present

SUPPORT: Both the school and the college invest in the project. On the school side, some categorical funds are used; other support comes from the community and volunteers.

PROGRAM DESCRIPTION: Fourth grade has become a memorable year for students at Monroe School because they are all in the *Magical Musical*—all of them. This is a project that includes every fourth grader in the school, whether they are already taking music or dancing lessons, or have two left feet. Introverts, extroverts, those who are learning English or who have special educational needs; all have a role to learn and present in the annual musical.

The fourth grade musical is the result of a long-standing collaboration between the school staff and students, the Performing Arts Department of Citrus Community College, and four skilled and enthusiastic professional musicians who live locally. The partnership stemmed from a needs assessment prior to a Program Quality Review five years ago, when school staff realized that their fourth grade students needed better exposure to and involvement in the performing arts and fine arts, and a chance to participate in a wider variety of oral language opportunities than the typical classroom was providing. Discussion with the staff and members of the School Site Council led to the exploration of a possible collaboration between members of the Citrus College Performing Arts Department and the school. The college had a need of its own. They were trying to respond to a call from their President to engage in outreach activities with schools in the college's service area.

PARTNER ROLES AND RESPONSIBILITIES: Four of the staff, professional musicians in their own right, were familiar with the ethnic and economic mix of students at Monroe School. The challenge that was mutually agreed upon was to develop a performing arts experience that would engage and focus students on beneficial kinesthetic development, oral language skills, and would help create positive self-esteem and opportunities for individuals and for group cooperation. The project took many months in discussion and development. It was finally decided to turn the musical into a cross-curricular project. Math and social studies activities, and reading and writing assignments were developed to tie into the musicals.

Each year a theme is chosen, a script is written, music and lyrics are developed and cross-curricular activities are formulated. Casting tryouts are held and each child appointed to a role, whether as a member of the huge chorus, or in a leading or prominent role. Each student knows that he/she will have a role to learn, will be required to learn various aspects of stage presentation and participate in the final production. All of this activity takes place outside normal school hours. The disciplines taught include the skills that go to make up stagecraft: dancing, voice projection and control, singing, body movement and makeup. Students get directly involved with developing choreography and working with parents on costumes. They learn about the construction of sets and all the backstage activities and responsibilities that go into a performance. They are also exposed to challenging teamwork and vocabulary and language development.

EVALUATION/OUTCOMES: Preparation takes place over several months and culminates in three performances in May. The audience is composed of parents, service clubs, PTA, staff from throughout the district, senior citizens, and other students.

PASADENA UNIFIED SCHOOL DISTRICT

SIZE: 23,000 students

PARTNER(S): **THE ARMORY CENTER FOR THE ARTS, CALIFORNIA STATE UNIVERSITY, DOMINGUEZ HILLS (CSUDH)** and **CALIFORNIA STATE UNIVERSITY, LOS ANGELES (CSULA)**

DATE: 1998–present

SUPPORT: The project is currently funded by grants to Armory Center for the Arts from the Clarence E. Heller Charitable Foundation, The James Irvine Foundation, Surdna Foundation, Wallace-Reader's Digest Funds and Washington Mutual Foundation, as well as direct financial support from the participating universities.

PROGRAM DESCRIPTION: "Partners in Professional Development" (PPD) offers an alternative means of providing professional development in arts education for pre-service teachers (university students who intend to become teachers) and in-service (i.e., emergency credentialed) teachers. It seeks to

- Centralize the role of artists in the development of effective arts education practice.
- Advance community arts centers as authentic and permanent resources for classroom teachers.
- Remove pedagogical barriers between the disciplines of arts education and fine arts, and between arts education as taught in the classroom and as practiced at the community centers.

This project is singular in its systematic review of three distinct "cultures"—public schools K-12, community-based arts centers and universities—to cull resources and address the needs of each institution.

PARTNER ROLES AND RESPONSIBILITIES: The Armory Center for the Arts, a visual arts center in Pasadena, is the lead agency in the project, which is coordinated by the Center's Director of Professional Development. The director has also been designated an Adjunct Professor at both participating California State schools, allowing a portion of her salary to be paid directly by the universities.

Before embarking on PPD, the Armory had a 20-year relationship with the Pasadena Unified School District as well as a successful track record in training artists to be effective teachers. The small size of the Armory in relation to the universities gives the center the flexibility to develop the project carefully and cumulatively, with an emphasis on identifying obstacles and solving problems while the project scale is manageable. Another arts center, Inner-City Arts in downtown Los Angeles, also participates in PPD.

The program has been designated as an official course at CSULA. CSUDH uses Art Center staff to teach its regular elementary art methods class to Pasadena teachers in the site-based credential program offered in the district for Pasadena teachers working on their credentials.

CSUDH staffs the Professional Development Center for the Pasadena Unified School District along with master teachers from the district providing professional development for all areas of the curriculum, not only arts. This relationship has existed since 1997.

The partners meet regularly throughout the year to ensure effective communication and coordinate the recruiting of participants, scheduling teaching assistant assignments and mentoring time and grading.

The program integrates three types of experience:

- *Training workshops* on arts education practice. Participants experience a number of different approaches to teaching practice, philosophy, and hands-on studio artmaking experiences with a variety of guest artists.
- *Experience as teaching assistants* in a community art center program. The CSULA students assist in and observe a class for a minimum of 6 to 7 meetings.
- *One-to-one mentoring* by artist/mentors from the community arts centers or the museum. CSULA students meet a total of 8 hours with the artists whom they assist to plan and review lessons, assess program experience, evaluate student achievement, and other relevant activities.

EVALUATION/OUTCOMES: The partners use several different methods of evaluation. These include questionnaires completed by the participants at the beginning of the course and at the conclusion; journals maintained by all the participants throughout the program; evaluations of each participant prepared by the mentor artists; grades and evaluations of each participant prepared by the Director of Professional Development; and meetings of the partner institutions. The evaluation was aided by a high level of documentation. In preparing each participant's grade, the Director of Professional Development collected and documented journals, lesson plans, art projects, and essays. In summary, the Armory has found that participants start out with no awareness of the visual arts or the ability to include them in their teaching and, by the end of the course, gain not only the necessary skills but also the confidence to employ them in the classroom .

The project began with 100 participants in 1998–99 and increased to 118 in 1999–2000.

RECOGNITION:

- Representatives of PPD were invited by the National Arts Education Association to participate in a panel presentation at a conference on pre-service education.
- The Arts Education Partnership, a Washington, D.C. based organization formerly known as Goals 2000, invited them to give a similar presentation at their annual conference.

FUTURE PLANS: The partners would like to bring more visual arts institutions—museums as well as community arts centers—into PPD to widen the variety of experiences for participants.

GLOSSARY OF TERMS

Adopt-a-School Funds: Not usually monetary gifts, but in-kind services and benefits, provided by outside organizations.

Art Adoption Year: Once every seven years, the State Textbook Fund makes a budget available for schools to purchase state approved arts textbooks and other instructional materials.

Arts Magnet Schools: Magnet schools are schools of choice centered around a specific theme. Students apply for admission and must meet certain criteria.

Arts Specialists: Fully qualified teachers of the arts

Arts Teachers: General education teachers and others who teach the arts but do not hold arts credentials.

Categorical Funds: Funds received by schools through an application process with use restricted to implementing the requirements of categorical programs, such as School Improvement, all Title programs, Gifted-Talented. Schools must meet strong eligibility criteria for the particular program for which they apply.

Charter Schools focussed on the arts: Schools dedicated to the arts but not designated as arts magnets.

Development Money: Monies raised through fundraising, i.e., education foundations, PTOs, etc.

Director of Curriculum: A district level employee responsible for directing all areas of the curriculum. Sometimes this job is contained within the responsibilities of an assistant superintendent. In smaller districts it can fall within the responsibility of the superintendent or even a school principal. Some districts are large enough to divide the responsibility among several people.

Discretionary School Site Funding: A very small portion of the General Fund allocated to schools, for discretionary use, to support instructional programs.

District Site Funds: Portion of all incoming funds (e.g., General Fund, categorical funds, etc.) reserved by the district for administrative services.

Framework and Standards: The 'Visual and Performing Arts Framework for California Public Schools' published by the State Department of Education sets out guidelines on education within the four arts disciplines. Historically there have been several such frameworks but the current document was published in 1995. A draft of 'The State Standards for Student Success: Visual and Performing Arts' (also known as the 'Challenge Standards') is a companion document to the Framework, and provides detailed guidance on learning goals and approaches within each of the four components of each discipline. The Visual and Performing Arts Standards were adopted by the State Board of Education at the January 2001 meeting.

General Fund: Money allocated by the State to each school district, based upon enrollment (some districts also receive categorical funds).

Gifted-Talented: Show a certain level of talent, gifted based upon intellectual level of ability (small apportionment of money to students qualified as gifted-talented).

Goals 2000 Funds: Funds received from the national Goals 2000 program for all disciplines to implement the Goals 2000 standards.

Integrated arts education and interdisciplinary arts education: Integrated arts education is the practice of introducing arts into another discipline. Interdisciplinary arts education combines arts with a number of other disciplines.

Open Response Questions: Questions that invite the respondent to use their own words without choices. Closed response questions offer a number of alternative answers.

PTA/PTO/PTSA Funds: Money derived from membership subscriptions for parent-teacher associations or groups, or gifts or profits resulting from the fundraising activities of such organizations.

School Improvement Funds: Categorical funds allocated directly to the schools to implement School Improvement Plans.

Sequential Education or Sequential Curriculum: Progressive education, building from one level of understanding or experience to the next. (As opposed to an ad hoc approach, where lessons do not build towards specific learning goals.)

Student Body Funds: Funds raised by students in high school and sometime middle school for a variety of purposes (e.g. purchase of band uniforms, senior gift to the school, etc.)

Title Funds: Categorical funds allocated for specific purposes, (i.e., assisting bi-lingual, low-achieving students, etc.)

DISTRICTS AND INTERVIEWEES

1. ABC Unified School District, Dr. Mary Seu, Assistant Superintendent, Academic Services
2. Acton-Agua Dulce Unified School District, Margaret Gonder, Principal
3. Alhambra Elementary and Unified School Districts, Dr. Julie Haddon, Assistant Superintendent, Denise Jaramillo, Director of Curriculum (Two districts)
4. Antelope Valley Unified School District, Cheryl Holt, Curriculum Specialist
5. Arcadia Unified School District, Cindy Laureano, District Curriculum Coordinator
6. Azusa Unified School District, Mary Delk, Director Student Achievement, 6-12
7. Baldwin Park Unified School District, Danny Wagner, Music Coordinator
8. Bassett Unified School District, Dr. Robert Nero, Superintendent
9. Bellflower Unified School District, Dr. Brian Jacobs, Director of Curriculum
10. Beverly Hills Unified School District, Mr. Gil Young, Coordinator, Visual and Performing Arts
11. Bonita Unified School District, Lois Wurmbrand, Senior Director, Secondary Education
12. Burbank Unified School District, Andrea Canady, Director of Elementary Education
13. Castaic Union School District, Dr. Diann DePasquale, Director of Educational Services
14. Centinela Valley Union High School District, Dr. Cheryl White, Assistant Superintendent, Educational Services
15. Charter Oak Unified School District, Rob Arias, Director of Education
16. Claremont Unified School District, David Rose, Assistant Superintendent, and Dave Paul, Principal
17. Compton Unified School District, Dr. Lilly Nelson, Assistant Superintendent Instruction and Curriculum, and Barbara Richardson, Curriculum Specialist
18. Covina Valley Unified School District, Dennis Tzreciak, Director of Curriculum
19. Culver City Unified School District, Dr. Thomas Nast, Assistant Superintendent, Educational Services
20. Downey Unified School District, Linda Kennedy, Director of Curriculum
21. Duarte Unified School District, Julie Gutierrez, Assistant Superintendent
22. Eastside Union School District, Gail Schmidt, Curriculum Specialist
23. El Monte City Elementary School District, Barbara Gera, Director, Instructional Services
24. El Monte Union High School District, Nick Salerno, Assistant Superintendent
25. El Rancho Unified School District, Norbert Genis, Assistant Superintendent
26. El Segundo Unified School District, Sheralyn Smith, Assistant Superintendent
27. Garvey School District, Virginia Peterson, Assistant Superintendent
28. Glendale Unified School District, Dr. Mary McKee, Director of Curriculum
29. Glendora Unified School District, Lois Green, Assistant Superintendent
30. Gorman Elementary School District, Mrs. Esther Pereira, Superintendent
31. Hacienda-La Puente Unified School District, Dr. Barbara Nakaoka, Assistant Superintendent
32. Hawthorne School District, Debbie Case, Director of Curriculum
33. Hermosa Beach City School District, Ms Kim Bassa, Arts Coordinator
34. Hughes-Elizabeth Lakes Union School District, Dr. Robert A. Haley, Superintendent
35. Inglewood Unified School District, Norma Reed, Director of Curriculum
36. Keppel Union Elementary School District, Dr John Cox, Superintendent, and Roberta Zapf, Director of Curriculum
37. Los Angeles County High School for the Arts, Los Angeles County Division of Alternative Education, David Flores, Director of Alternative Education
38. La Cañada Unified School District, Jim Stratton, Assistant Superintendent
39. Lancaster School District, Dr. Barbara Walkington, Curriculum and Instruction Director
40. Las Virgenes Unified School District, Jim Christiansen, Assistant Superintendent, Madge Lamb, Director Elementary Education
41. Lawndale School District, Dorinda Dee, Assistant Superintendent, Robin Potchka, Professional Development Center Coordinator

42. Lennox School District, Marlene Wilson, Deputy Superintendent
43. Little Lake City School District, Dr. Yvonne Koga, Assistant Superintendent, Educational Services
44. Long Beach Unified School District, Christine Dominguez, Assistant Superintendent, Curriculum
45. Los Angeles Unified School District, Richard Burrows, Director of Arts Education
46. Los Nietos Unified School District, Dr. Maria S. Robledo, Director of Instructional Services
47. Lowell Joint School District, Pat Ahern, Assistant Superintendent
48. Lynwood Unified School District, Barbara Johnson, Director of Curriculum, and Melanie Andrews, Director of Visual & Performing Arts
49. Manhattan Beach Unified School District, Kate Nelson, Assistant Superintendent, and Janey Perle, Director of Curriculum
50. Monrovia Unified School District, Richard Hill, former Assistant Superintendent
51. Montebello Unified School District, Roxanne Torosian, Coordinator at District Office, Jan Hale, Professional Development Services, Visual Arts
52. Mountain View School District, Tim Murphy, Assistant Superintendent
53. Newhall School District, Paul Cordeiro, Assistant Superintendent
54. Norwalk-La Mirada Unified School District, Dr. Roberta De Luca, Assistant Superintendent
55. Palos Verdes Peninsular Unified School District, Rosemary Clare, Director of Curriculum
56. Paramount Unified School District, Michelle Lawrence, Superintendent
57. Pasadena Unified School District, Janetta Keck, Arts Coordinator
58. Pomona Unified School District, Linda Troyer, Head of Visual and Performing Arts Department
59. Redondo Beach Unified School District, Marcee Mioni, Executive Director, Educational Services
60. Rosemead School District, Rex Comer, Director of Instructional Services
61. Rowland Unified School District, Fern Sheldon, Arts Coordinator
62. San Gabriel Unified School District, Berjou Koukeyan, Assistant Superintendent, Educational Services
63. San Marino Unified School District, Billie Jean Knight, Assistant Superintendent, Instructional Services
64. Santa Monica-Malibu Unified School District, Pat Henderson, Coordinator, K-12 Fine Arts Education
65. Saugus Union School District, Joan Lucid, Assistant Superintendent
66. South Pasadena Unified School District, Dr. Mike Hendricks, Assistant Superintendent, Instructional Services
67. South Whittier School District, Cecilia Laidemitt, Assistant Superintendent
68. Sulphur Springs Union School District, Dr. Kathy Wright, Assistant Superintendent
69. Temple City Unified School District, Jennifer Merkel, Coordinator of Curriculum
70. Torrance Unified School District, Dr. Dennis J. Puckett, Director of Curriculum
71. Valle Lindo School District, Dr. Mary Louise Labruderie, Superintendent
72. Walnut Valley Unified School District, Nancy Hogg, Administrative Director, Curriculum Instruction, and Beverly Bullis, Elementary Music Specialist
73. West Covina Unified School District, Dr. Marty Evans, Assistant Superintendent, Educational Services
74. Westside Union School District, Regina Rossall, Assistant Superintendent
75. Whittier City School District, Dr. Keni Cox, Assistant Superintendent, Instructional Services
76. Whittier Union High School District, Bonnie Jo Panagos, Director of Educational Services
77. William S. Hart Unified High School District, Leslie Crunelle, Assistant Superintendent, Educational Services
78. Wilsona Elementary School District, Dr. Mary Gerard, Superintendent
79. Wiseburn School District, Dr. Don Brann, Superintendent

L.A. COUNTY SCHOOL DISTRICTS BY COMPOSITION OF DISTRICT

UNIFIED SCHOOL DISTRICTS

ABC Unified
Acton-Agua Dulce
Alhambra
Arcadia
Azusa
Baldwin Park
Bassett
Bellflower
Beverly Hills
Bonita
Burbank
Charter Oak
Claremont
Compton
Covina Valley
Culver City
Downey
Duarte
El Rancho
El Segundo
Glendale
Glendora
Gorman Elementary
Hacienda-La Puente
Inglewood
La Cañada
Las Virgenes
Long Beach
Los Angeles
Lynwood
Manhattan Beach
Monrovia
Montebello
Norwalk-La Mirada
Palos Verdes
Paramount
Pasadena
Pomona
Redondo Beach
Rowland
San Gabriel
San Marino
Santa Monica-Malibu
South Pasadena
Temple City
TorranceWhittier Union
Walnut Valley
West Covina

ELEMENTARY & MIDDLE SCHOOL DISTRICTS

Castaic Union
Eastside Union
Garvey
Hawthorne
Hughes-Elizabeth Lakes
Keppel Union
Lancaster
Lawndale
Lennox
Little Lake City
Los Nietos
Lowell Joint
Mountain View
Rosemead
South Whittier
Westside Union
Whittier City
Wilsona
Wiseburn

ELEMENTARY DISTRICTS

El Monte City
Hermosa Beach
Newhall
Saugus Union
Sulphur Springs
Valle Lindo

HIGH SCHOOL DISTRICTS

Antelope Valley
Centinela Valley
El Monte Union
Whittier Union
William S. Hart Union

L.A. COUNTY SCHOOL DISTRICTS RANKED BY PERCENT OF FREE OR DISCOUNTED LUNCH PROGRAM ELIGIBLE STUDENTS

OVER 60% QUALIFY

Bassett
Compton
Duarte
Eastside Union
El Monte City
El Monte Union
El Rancho
Garvey
Gorman
Hawthorne
Inglewood
Keppel
Lawndale
Lennox
Little Lake City
Los Angeles County Div. of Alternative Education
Los Angeles USD
Los Nietos
Lynwood
Monrovia
Monte Union
Montebello
Mountain View
Paramount
Pasadena
Pomona
Rosemead
South Whittier
Valle Lindo
Westside Union
Whittier City
Wilsona

LESS THAN 60% QUALIFY

ABC Unified
Acton-Agua Dulce
Alhambra
Antelope Valley Union
Arcadia
Azusa
Baldwin Park
Bellflower
Beverly Hills
Bonita
Burbank
Castaic Union
Centinela Valley
Charter Oak
Claremont
Covina Valley
Culver City
Downey
El Segundo
Glendale
Glendora
Hacienda-La Puente
Hermosa Beach
Hughes-Elizabeth Lakes
La Cañada
Lancaster
Las Virgenes
Long Beach
Lowell Joint
Manhattan Beach
Newhall
Norwalk-La Mirada
Palos Verdes
Redondo Beach
Rowland
San Gabriel
San Marino
Santa Monica -Malibu
Saugus Union
South Pasadena
Sulphur Springs
Temple City
Torrance
Walnut Valley
Whittier Union
William S. Hart Union
West Covina
Wiseburn

L.A. COUNTY SCHOOL DISTRICTS RANKED & GROUPED BY STUDENT POPULATION

GROUP ONE—UNDER 5,000	
453	Hughes-Elizabeth Lakes
980	Hermosa Beach
1,280	Valle Lindo
1,300	Gorman Elementary
1,700	Wiseburn
1,950	Wilsona
2,065	Acton-Agua Dulce
2,350	Los Nietos
2,400	Eastside Union
2,781	Castaic Union
2,850	El Segundo
2,881	Keppel
3,000	Los Angeles County Division of Alternative Education
3,005	San Marino
3,300	Rosemead
3,410	Lowell Joint
3,914	South Pasadena
4,200	Duarte
4,310	La Canada
4,500	South Whittier

GROUP TWO—5,000–10,000	
5,100	Little Lake
5,400	Sulphur Springs
5,430	San Gabriel
5,500	Beverly Hills
5,600	Temple City
5,996	Lawndale
6,000	Culver City
6,200	Manhattan Beach
6,300	Newhall
6,500	Bassett
6,500	Westside Union
6,599	Claremont
6,600	Monrovia
6,800	Charter Oak
6,912	Centinela Valley
7,037	Garvey
7,086	Lennox
7,200	Whittier City
7,500	Redondo Beach
8,062	Glendora
9,200	Saugus Union
9,400	El Monte Union
9,400	Hawthorne
9,500	Arcadia
10,000	Palos Verdes
10,000	West Covina

GROUP THREE—OVER 10,000	
10,270	Bonita
10,300	Mountain View
11,000	Las Virgenes
11,112	Whittier Union
11,600	El Monte City
12,000	El Rancho
12,500	Santa Monica-Malibu
13,000	Azusa
14,000	Covina Valley
14,300	Lancaster
14,500	Walnut Valley
15,000	Bellflower
15,000	Burbank
16,100	William S. Hart Union
17,000	Antelope Valley Union
17,000	Inglewood
17,000	Paramount
17,500	Baldwin Park
18,000	Lynwood
18,800	Rowland
19,650	Alhambra
21,000	Downey
22,000	Hacienda-La Puente
22,322	ABC Unified
23,000	Pasadena
23,140	Norwalk-La Mirada
23,415	Torrance
30,000	Glendale
34,000	Pomona
34,131	Compton
34,500	Montebello
93,000	Long Beach
711,000	Los Angeles

L.A. COUNTYWIDE ARTS EDUCATION SURVEY QUESTIONS

This is a simplified, much abbreviated rendition of the questions covered in the survey, both closed response and open-ended. The survey forms were completed by interviewers during personal interviews.

Number of students _____ Number of Schools: Elem _____ Mid _____ High _____

Interviewer's notes: (demographics, district, annual budget)

A. DISTRICT SUPPORT

1. Does your district have a current policy or mission statement on the provision of arts education for elementary, middle and high schools?
2. Does your district have a written plan for implementing arts education? (explore)
3. Does your district have an arts education supervisor or coordinator? (explore)
4. How many arts specialists are teaching in your district at each level? (explore)
5. Is there any kind of district-wide committee for arts education? (explore)
6. Does the district have minimum requirements for weekly instruction in the arts? (explore)
7. Are there arts magnet or arts focussed charter schools in your district?
8. What are the sources of funding for arts education in your district? (explore in detail)
9. Approximately what percentage of the district's general budget is allocated for arts education?
10. Is this sufficient to introduce the *'Visual and Performing Arts Framework for California Public Schools'* and *'Challenge/State Standards for Student Success: Visual and Performing Arts'* into policy and practice?

B. SCHOOL PROGRAMS

11A. Does a sequential curriculum of arts education take place in your district?

11B. In your district, what arts courses do you provide that meet the UC or CSU entrance requirements?

12. Has the district provided the *'Visual and Performing Arts Framework for California Public Schools'* to art teachers?

13. To what extent is this *Framework* implemented within your current arts education policy?

14. To what extent is the *Framework* implemented within classroom teaching?

15. Has the district provided the *'Challenge Standards for Student Success: Visual and Performing Arts'* to art teachers?

16. To what extent are the *Challenge Standards* implemented within your current arts education policy?

17. To what extent are the *Challenge Standards* implemented within classroom teaching?

18. Which of the following forms of arts education take place within your district? And how are they funded? *(Please check all that apply)*

	VISUAL ARTS	THEATER	MUSIC	DANCE	HOW FUNDED?
Specific classroom instruction	☐	☐	☐	☐	_____
Assembly programs	☐	☐	☐	☐	_____
After-school programs	☐	☐	☐	☐	_____
Field trips	☐	☐	☐	☐	_____
Artist-in-Residency programs	☐	☐	☐	☐	_____
Other _____	☐	☐	☐	☐	_____

19. What are the main challenges facing your district in increasing arts education for all students at some time in their school career?

20. What professional development opportunities do art teachers within your district participate in?

21. What art resources are in regular use throughout your district?

22. Does the district evaluate arts education?

23. Do you use professional artists to provide arts education activities for school students in your district?

24. If professional artists participate, does your district provide paid time for teachers to collaborate in preparation, guidance or training?

C. COMMUNITY INVOLVEMENT

25. To what extent do parent or community volunteers participate in providing arts education?

26. If parents are active in your district, what roles do they play?

27. Are there any existing or very recent arts education partnerships involving 'outside' organizations such as non-profits or the business community?

28. If yes, which organizations?

29. Please briefly describe any outstanding achievements resulting from such partnerships? .

30. Do you have any interesting failures or lessons learned from such partnerships?

31. Can you name any schools or individuals from within your district with outstanding knowledge/experience of such partnerships? (for possible case studies)

32. How do you evaluate the effectiveness of such partnerships?

33. What do you look for—or would you look for—from partnerships in arts education?

D. GENERAL QUESTIONS

34. Do you think that arts education is of value to all students? (explore)

35. Do you have any interesting plans for future arts education in your district that you would like to tell us about? (explore)

36. How willing is your district to collaborate in more arts education partnerships? (explore)

37. How would you go about increasing arts education for all students if required to? (explore)

38. Do you wish to make any other comments on the topic of arts education? (end/thanks)

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The full report can be downloaded at www.lacountyarts.org.

ARTS FOR LA is a coalition of senior administrators of Los Angeles' leading arts organizations which has been meeting regularly since 1993. Arts for LA advocates for strong public support of the arts as well as for increased visibility, recognition and participation. Arts for LA is chaired by Michael Alexander, executive director of Grand Performances, and facilitated by Jerry Yoshitomi.

MUSEUMS WITHOUT WALLS is a communications consultancy offering a range of services in planning and communications. The firm's principals are Sue Runyard, Barbara Pflaumer and Virginia Gembica. Independent data consultant Melvin L. Musick worked with the principals in preparing this report.

UNITED ARTS is a communications firm specializing in marketing and public relations in the performing arts. The company, led by principals Linda Chiavaroli and David Rosenbloom, serves clients in the arts, education and government.

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Cover graphic featured dancer Hitomi Ushino, 1993 Music Center Spotlight Awards winner in Ballet. Source photograph by Craig Schwartz.

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